

# THE AMERICAN MAGAZINE OF ART

SEPTEMBER, 1919

## TABLE OF CONTENTS

*Cover Picture, statuette by R. Tait McKenzie, sculptor,  
"Back to Blighty from the Ends of the Earth"*

"PATRIOTISM", A STATUE BY PAUL W. BARTLETT SCULPTOR .....	Frontispiece
THE MEMORIAL SPIRIT AND THE FUTURE OF AMERICA .....	By ELIHU ROOT 407
WAR MEMORIALS; UTILITY OR SPIRITUALITY? By MORRIS GRAY	410
PARKS AS MEMORIALS.....	By FREDERICK LAW OLMSTED 415
A PLEA FOR THE RECOGNITION OF COLOR AS A FACTOR IN MEMORIAL ART.....	By EDWIN H. BLASHFIELD 421
CONCERNING WAR MEMORIALS—THE PROBLEM AND HOW IT IS BEING SOLVED.....	By CHARLES MOORE 425 <i>A Report of Progress</i>
MEMORIALS FOR THE SMALL COMMUNITY .....	430
THE WASHINGTON MEMORIAL CHAPEL AT VALLEY FORGE.....	432
EDITORIALS:—"LEST WE FORGET"—ILLUMINATED HONOR ROLLS—THE MEMORIAL TABLET—THE AMERICAN FIELD OF HONOR.....	438-9
NOTES AND ITEMS.....	440-8

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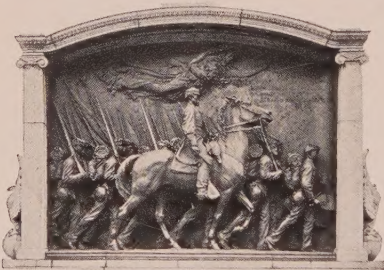
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BEFORE ME, a *Notary Public* in and for the State and county aforesaid, personally appeared LEILA MECHLIN, who, having been duly sworn according to law, deposes and says that she is the *Editor* of THE AMERICAN MAGAZINE OF ART, and that the following statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations.

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LEILA MECHLIN, *Editor*.

Sworn to and subscribed before me this eighteenth day of April, 1919.

MARY ANNETTA WILBUR,

My Commission Expires *Notary Public*,

December 16, 1919.

District of Columbia.

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PATRIOTISM

PAUL W. BARTLETT, SCULPTOR

A statue 6' 6" in height, carved in red Minnesota granite and erected in Duluth, Minnesota, at the foot of a great flag staff designed by Cass Gilbert, architect, and illustrated in the May number of this magazine

**"PATRIOTISM GUARDING THE FLAG"**

DEDICATED MAY, 1919



THE  
AMERICAN MAGAZINE OF ART  
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THE MEMORIAL SPIRIT AND THE FUTURE  
OF AMERICA\*

BY ELIHU ROOT

THE idea of creating memorials of the great war, which will be useful, such as public buildings, schools, bridges, highways, parks, will always have many advocates—very sincere advocates, because our country is fortunate in having a vast number of public spirited citizens who are earnestly engaged in civic betterment and are most desirous to have better public schools and buildings and bridges and parks.

So true is this, that the idea encounters a danger—and the danger is that earnest people, anxious for the advancement of these useful projects, will seize upon the memory of great persons, of great events, as a means to accomplish their individual desires, and that instead of a project which is really memorial, there will be a project which is really useful under color of being memorial.

There is never a great man who dies, that there are not many people who wish to seize hold of his name for the purpose of achieving something that they have long desired to achieve. And there is always danger of falling into that error.

Now I think that in this Federation, we ought to consider ourselves as charged with the advocacy or at least the protection of an entirely different conception. I don't know anything about art. Upon the

ground of knowledge, I ought to resign from the Federation. I have only a series of ill-understood and half-appreciated ideas, picked up through long and priceless companionship with McKim and Burnham and Millet and Saint-Gaudens and many other men who assumed public service as a duty and were inspired by a noble, patriotic enthusiasm. As the result of such community of spirit, such coordination of effort, the great white city at Chicago was built up twenty-six years ago.

From that event there followed two great results for our country: One was that millions of people coming from all over the land, from simple and humble homes in little villages and on farms, as well as from the large cities, gained by the mere observation of what art had done, a new idea of the possibility of the enrichment of life by beauty. From that time one could perceive a gradual change in the attitude of public servants—members of Legislatures, of City Councils, of Congress. Executive and Administrative Officers began to show the effect of a change of spirit on the part of their constituents. From that time dates a renaissance in the public life of our country of those old ideals of simple beauty, which governed Jefferson at Monticello and in the University of Virginia, which governed Washington in the laying out of our National Capital, in building the White House—which governed

\*An address delivered at the Tenth Annual Convention The American Federation of Arts, War Memorial Session, May 15th, 1919.

those great colonial artists from whom came the old State House in Boston and the City Hall, simple and beautiful among all the sky-scrapers of lower New York, and a score of other buildings scattered about the land.

The second event was that the men whose creative genius wrought the miracle of the White City of the Lake, never lost the impulse of public progress, and they communicated that noble impulse to their associates and their successors. And from that impulse came this organization, made effective through the inimitable capacity of Frank Millet to win others to all that is best in art and in humanity.

Now this organization undertook a great responsibility. It was the first attempt to demonstrate among the people of the country at large the fact that art is not a luxury or a fad for the very rich. It appeals to the broad constituency that makes the opinion and determines the action of the United States. And the fundamental idea that gives life to the Federation is that when all the material things have been accomplished, when men, women and children have all they need to eat and drink, clothes to wear, houses to cover them, schools for education—when all that has been done, there is still something more needed—that when America is charged with being materialistic, with concentrating interest in money-making, with having no pleasures but the pleasures of wealth, there is one thing which may be an answer, and that one thing more available for poor and rich, for old and young is the addition to the sum of human happiness of a love for beauty in art—and because in art, also in nature.

The attempt to make men better by mere precept, mere preaching, mere command, mere statutes, mere orders from above, mere advice from superior persons, must necessarily fail, unless for the lower tastes, for the vices of display and gluttony and drunkenness and pure brutal gross enjoyment, there be substituted something else. You can not drive out the lower gratifications but by the substitution of the higher.

And the fundamental idea of this Federation is not merely love of art for itself, it is not merely the gratification of our own

tastes—it is a great public purpose for the elimination of the base by the substitution of the higher and nobler qualities that go with a love of beauty, of art and of nature.

Now we come to an opportunity—an occasion. All the people of the country are deeply stirred by the spirit of service and sacrifice—by the sacrifices, the losses of the great war—desirous to express themselves in some way that will carry to themselves, to their associates, to the world, to the future, their gratitude, their appreciation, their honor and reverence for those who have made the sacrifice, and for the spirit which moved them. How is that to be expressed?

This purpose is something which should stand by itself. It is greater than schools or bridges or public buildings. And I think it would be lamentable if it were to be treated as a subordinate thing, to be tacked on merely to some useful project.

What is it that the spirit of America, which took this peaceful people into the great war that we all abhorred—what is it that that spirit should do to express itself to the far distant future? How can we express the feeling that we have?

There is but one recourse—that is, the function—the mission of art. That is what art is. It is the expression of the spirit which the plain man and woman is unable to find words to express. And unless the art of America can find ways to express that spirit, so that for distant ages, for generations to come long hence, there will be an inspiration derived from the spirit that led the young Americans to their death in France and Flanders, then we fail!

I think we ought to appeal to the art of America to express the spirit of America to the future! It need not be always great and expensive. In the little town, a simple memorial may—like that letter of Lincoln's to the mother with five sons who died for their country—be the most beautiful and impressive expression, more so than great buildings. If we really have in our hearts the spirit that moved America in the great war, we shall search for that expression and we shall lay upon the artists of America the burden of finding the visible expression that will be a revelation to us of what we really feel, as well as a revelation to ages to come. Unless we do that, we fail.



It should not be that the exaltation of spirit which moved America from its materialism and its dull sleepy prosperity, shall be lost to our country hereafter! It should not be that future generations shall be unmoved by the mighty forces which have moved us! But that spirit can be carried to them only by the performance of that highest function of art. No books can carry it; no history can convey it; it can be found and read in no newspaper files. Only the interpretation of the spirit by art can carry that incalculable blessing to the future generations of our country!

And so I think that it is the noble office of this Federation throughout all the states to which its members will return after this

meeting is over, to bring into the deliberations of those who are considering how the memories of the dear ones who are gone for our sake—how the memories of our country at its noblest and purest, shall be carried on to the future—a just conception of what their duty to their country demands.

It is no idle entertainment for us. We have the duty to see to it so far as we possibly can, that all the committees and the public officers are themselves inspired by the spirit which they are endeavoring to cause to be interpreted for the perpetuity of our institutions—the preservation and the enlargement for future generations of the conception of liberty and justice for which America fought and Americans have died!



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A fountain beautiful in design, simple, dignified and very ornamental, with charming setting



# WAR MEMORIALS; UTILITY OR SPIRITUALITY? \*

BY MORRIS GRAY

President, Museum of Fine Arts, Boston, Mass. \*

AMERICA answered the call of war for a great spiritual cause—the liberty of the world. How will it answer to the call of peace? The newspaper at the breakfast table, the man at the corner of the street, harp on the on-coming difficulties of government, of socialism, of capital and labor, of taxes, all relating—although in the best sense of the phrase—to the material prosperity of the country. Great as these difficulties are they are not greater to my mind than the on-coming difficulties of the spirit. In the last few years men have told us again and again that the things of the spirit are luxuries, are unessentials. They are wrong: and they will always be wrong so long as in the makeup of man, the soul is greater than the body. No victory is complete, no victory is other than defeat, if it leaves us stripped of the things of the spirit—the spirit of great ideals.

Out of the death, the suffering, the anguish of the war, has been born the vision of such ideals. Not only the men in the service, not only the wives and the mothers, have had the vision, the ordinary man and the ordinary woman who in the past had only the outlook of daily pleasure—of whether they should dine out and go to the theatre or the movies—they too have had the vision. All America has had it. And because of the death and the suffering and the anguish endured in the service of this war for a great spiritual cause, that vision must not fail. It shall not fail.

It is for you and such as you to see to it that America carries on the things of the spirit; that it carries them as a banner unfurled; that it carries them shining and undiminished so that it can give to generations yet to come, and give in its fullness, the glory of life. It is for us to answer to the great call of the things of the spirit.

And here and now we have that opportunity, the extraordinary opportunity, of

a great emotional interest on the part of the public in memorials to those who died in the war, coupled presumably with a very large public contribution of money. And more than that. Not only do we have the opportunity of erecting great memorials, but we have incidentally but none the less importantly the opportunity of developing in our people the love and understanding of art—one of the greatest of all the manifestations of the spirit.

And how shall we answer this call? At the outset we must decide definitively upon the question that goes to the root of the whole matter, upon the question whether we wish the memorial to be a utility or whether on the contrary we wish it to be of the spirit. Do we wish to erect some great civic improvement of a public or semi-public nature which does not in itself suggest in the least the war, but which is tied to the war by a name or dedication? Or do we wish to erect something which shall as clearly and beautifully as possible embody the ideals with which America entered the war, embody them so that the heart shall feel their inspiration directly, unerringly—and shall answer to it.

Several suggestions of utilitarian objects have been advanced: for instance a boulevard opening up the slum districts of a city or radiating from the center through the cheap districts of the suburbs; a City Hall with incidental buildings; and buildings, and these are many, for semi-public private institutions dedicated to public use. It is impossible in an address of this nature to consider thoroughly any form of public utility. It is possible only to suggest things that should be borne in mind in their consideration.

It may be admitted at once that these and similar utilitarian objects are important civic institutions and should be properly housed or erected. But such buildings would not in themselves be memorials at all. They would be erected

\*A paper read at the Tenth Annual Convention The American Federation of Arts, War Memorial Session, May 15th, 1919.



and they should be erected so as to house the object of the particular institution. For instance, the City Hall should house in the best possible way the business of the city, a very important object; the community building should house in the best possible way the collective interest of the community in the many and various affairs of the community, a very natural and desirable thing. Each building might be exceedingly beautiful and effective for its given purpose. But neither would embody in itself the great ideals with which America entered the war, the great ideals for which our youth went forward even unto death. Neither would embody these ideals any more than it would embody the religious aspirations of a people—inspirations which a great Gothic cathedral so perfectly embodies.

Nor can they be made memorials merely by a name or a dedication. A name is soon forgotten, at least so far as its original meaning is concerned; a dedication is soon unnoticed. The object presently is known for what it really is, for what it contains. Thousands have trod Washington Street this day. How many have thought of Washington! Thousands have passed churches and other buildings over whose doorways dedications or inscriptions have been carved. How many have noticed them? How many can repeat accurately a single dedication in one of our great cities?

If these utilitarian institutions are not memorials in themselves, and cannot be made so by name or dedication, they should not be foisted on the great emotional desire of the public to contribute to suitable memorials. Divide in your own mind the single appeal into its two component appeals, one for a memorial the other for a utilitarian object. Many will be eager to give to the memorial. But how many of these will be eager to give to the utility? How many will be eager to contribute towards the immense cost or to the immense additional cost embodied in the utilitarian object proposed—in the boulevard, the City Hall, the private building to house a cause dedicated to some public benefit. Ought people to be asked to give to a memorial money which is largely to be expended in utilitarian objects of this

nature—objects of which they approve, very likely, and yet to which they would not give separately? It is submitted that buildings to house those objects, however important they may be, should be provided by the city and paid for by taxation, or should be provided by the private institutions with the money that they raise for their individual causes.

The generation that erected the soldiers monuments of the Civil War is apt to be scoffed at today. Yet at least it had the vision of the ideal, however unhappily at times it may have carried that vision out. But the generation that erects a utility and seeks to camouflage it under some name or dedication may well be deemed in the future to be a generation that had neither vision nor memorial.

Many of course will disagree with the views here advanced. Many will believe that the combination of the memorial with the utility—as some one once said to me—will kill two birds with one stone. It will certainly kill the memorial! To those who believe in the combination, however, I suggest the careful consideration of the degree and kind of utility. Erect a utility that will be used by the public to as large a degree as possible. Do not erect one that is restricted to a few. Bear in mind that the public or semi-public building is used exceedingly little by the citizens. It is used by the officials of the institution and by those who have business with them. Again, do not erect a memorial that will be presently used for entirely different purposes, used without a thought of the memorial. Bear in mind that a boulevard is not intended for contemplation; it is intended for passage to and fro, often crowded and hurried. A bridge might well be a far better form of memorial, partly because it is isolated from an inharmonious environment, partly because it is often placed in such a position as to be seen far more often than it is used. A great memorial bridge soaring above the Hudson River, splendid in its seaward facing sculptures, might be used daily by thousands of people and yet thrill the hearts of many times that number that put no foot upon it.

Yet a memorial that is also used by the public would have a distinct advantage;

for the memorial should not be a dead thing; on the contrary it should be a part of the life of the community and an inspiration to the citizens. But the use should not be a primary object of the memorial, as it is in most of the utilitarian projects urged. On the contrary the use should be incidental and subordinate to the memorial—its setting or environment. A park or common, itself beautiful and convenient, is a good instance of this, whether the memorial of the war that dominates it is the flag and tablet\* of a village or the Pantheon and sculpture of a great city. The park or common has the advantage over the civic building that it is used far more largely by the public. It has the advantage over the boulevard that it gives to a far greater degree the opportunity for contemplation.

Turning away from the so-called memorials which are really in substance and in form utilitarian objects and taking up pure memorials, we ought to decide definitively what phase of the war we wish to embody; for war has many and varied phases and the memorials of those phases should be correspondingly many and varied. For instance, we may wish to memorialize the suffering and the courage of the war felt on this side of the Atlantic, as well as on the other, because they are great human qualities. We may wish to memorialize

the triumph over our enemies as Rome memorialized its triumphs in those splendid arches manifesting the power and the dignity and the triumph of Rome—a spirit that their triumphal processions manifested with the conquered kings in chains. Or lastly, we may wish to memorialize, and I hope that we shall wish to memorialize, not the courage or the suffering or the triumph over our foes, but something far more important than all, the great spiritual ideals with which America entered the war—the ideals of right and justice and liberty. To do this we must turn to art, very likely to art that shall combine architecture, sculpture, painting, and poetry, in order to achieve that result which will be an inspiration to ages yet unborn. For dynasties and war and peace and even peoples come and go but art that embodies the great ideals of a people prevails. Troy lives through Homer and through Homer only. Greece through the Parthenon and the Venus of Milo. Not by kings or popes or battles do the Gothic ages live. They live through the soaring cathedrals of France that embody the great religious aspirations of the people.

Let us see to it that America lives an inspiration to all ages, through the art that embodies beautifully and effectively the great ideals with which America entered the war.

\*May I add a few words upon tablets sure to be used throughout the country with exceeding frequency. Tablets of dark granite or bronze with inscriptions in the same material are open to objection. They are difficult to read and they speak both in their color and in their association of tragedy. Tablets of white marble slightly toned down with inscriptions in brass might well be considered. They would be easy to read and they would speak not of tragedy but rather of radiance—the radiance of life given to a great cause. The marble should not be polished or smooth but tooled to give strength of texture. The edge should not be ornate but simple and restrained so as not to deflect the thought from the essential thing, the inscription. In short, the marble should be a background although a perfect background. The brass letters should also not be polished or smooth; they should look a little as the brass objects look that are seen not infrequently in the sidewalks of great cities worn down by the tread of many feet and glowing in color. The letters too should not be ornate but rather solid and simple. Brass could not be used satisfactorily on tablets out of doors; but a substantial equivalent could easily be found in such cases. In any kind of tablet one who is an expert on design and full of feeling for his subject will be necessary to give distinction.







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Sketch in plaster, small size, panel

Fifth Avenue Shop-window display, Victory Celebration, New York City  
To commemorate the sending of U. S. Troops to France to join the Allies

E. C. POTTER. SCULPTOR



THE OBSERVER

Sketch in plaster, small size, panel

BY HERMAN A. MACNEID. SCULPTOR

Fifth Avenue Shop-window display, Victory Celebration, New York City



# PARKS AS MEMORIALS\*

BY FREDERICK LAW OLMSTED

THERE appears to be a widespread interest in the subject of parks as War Memorials. There is a tendency on the part of people here and there in many parts of the country to suggest that the principal war memorial of their locality shall take the form of a park of some kind, and a tendency on the part of many communities to consider the suggestion not unfavorably. On the other hand there is a very sensible tendency in most of the communities to scrutinize the suggestion carefully before adopting it, because it is looked upon as unfamiliar and more or less experimental, and because intelligent people do not want to embark under the impulse of a sudden enthusiasm, on an undertaking the essence of which is permanence, without knowing more about the conditions and requirements for permanently satisfactory results.

It should be recognized at the start that some of the suggestions for memorial parks savor, at least, of the spirit too much in evidence in many quarters, of a disingenuous effort to trade upon the sentiment that desires expression in a visible memorial and to use that sentiment as a cloak for accomplishing ulterior purposes. That such ulterior purposes range from the utter selfishness of the man who merely wants to sell something at a profit, whether it be construction materials or land or personal services or what not, to the most altruistic desire for establishing some instrument of social service to the community, does not alter the common fact of their disingenuousness. The first requirement of a memorial is that it shall be a sincere and honest expression of the sentiment of commemoration, as nearly free as it is humanly possible to make it from any taint of self-interest, of trading, or of hypocrisy in any form.

I would be the last to suggest that a memorial must contribute to no other purpose than to memorialize. To adopt that position would be to say that a memorial must not be beautiful since the mere

enjoyment of beauty is not its prime purpose. The fact that a monument is so placed in a public square as to facilitate the orderly movement of traffic instead of obstructing it, does not make it any the less worthy as a memorial, even though it serves incidentally the baldly utilitarian purpose which might have been served by a keep-to-the-right sign hung on a piece of gas pipe. The essential is that in the design of any memorial there shall be a thoroughly sincere and consistent recognition of the memorial purpose as predominant over all incidental purposes; that the successful attainment of the memorial purpose shall not be subordinated to the attainment of any other purpose.

Sweeping aside, then, any unworthy and disingenuous attempts to get, under the guise and label of a memorial, any sort of a park which is essentially not a memorial, along with attempts to get other essentially non-memorial desiderata under that guise, let us consider briefly the possibilities and limitations controlling the choice of a park as a form of memorial.

And since "park" means so many different things to different people, let us drop the term altogether and say in so many words that what we are considering are memorials which occupy a considerable surface of ground, largely open to the sky, and normally including trees and other vegetation as a part of the design.

In the first place, it is clear that a memorial so large as to extend over a considerable area of ground, whether it be measured in square yards or acres or in hundreds of acres, does not by that fact lose in dignity, impressiveness, beauty or any other quality to be sought in a memorial. On the contrary, other things being equal, the mere extent of a memorial tends to increase those qualities in a notable degree.

Irrespective of the question of first cost and possible interference with other purposes of importance to the community, there are but two inherent limitations on the desirability of expanding the extent of ground to be occupied by a memorial.

\*An address delivered at the Tenth Annual Convention The American Federation of Arts, War Memorial Session, May 15, 1919.

One is the danger of becoming so spread out that its several parts may not impress the beholder as belonging together and having any common purpose, any significant unity to which the idea of a memorial can be attached. This is a matter of artistic unity; and I do not need to say to this audience that the effective unity and impressiveness of any work of art or object of nature is not dependent primarily upon its size, but upon its shape and character and the points of view from which it is seen. It is true that, depending on the shape and character and points of view, there are limits to any unit of landscape, beyond which any attempt to increase the extent of ground covered by it does not make it effectively larger but is more than likely to weaken or destroy by dispersion what might have been a real and striking entity if its proper limits had been respected. These proper limits of what can impress the beholder as a single thing with a unified purpose and meaning may be clearly drawn in one case within the space of a few yards. In another case they may include a space of many miles, leaping from mountain to mountain, across a whole countryside, which is recognized at once as a single vast landscape.

On the score, then, of artistic unity, of the qualities which make a memorial impressive, there is a strong presumption in favor of including in the design of a memorial an extent of ground large enough to justify calling it a park, and no arbitrary limits can be set on the extent of land which may successfully be so embodied in a memorial; but it is of the utmost importance that the boundaries be drawn in such a manner in relation to the natural topography, the surroundings, and the contemplated design of the memorial park as to give it an unmistakable unity.

The other important limitation on the extent of land to be included is the danger of attempting more than can be successfully accomplished. A memorial begun upon a scale of expenditure and effort so disproportionate to the powers and persistency of its promoters that they leave it obviously incomplete and neglected is a sad spectacle, as much so if it be a modest block of stone with its inscription half cut or its mere foundation half completed,

as if it be on the scale of the Taj Mahal. But here again the character of a memorial occupying a very limited space may well be such as will require far more expenditure of effort, time and money to complete it successfully than another which covers a large extent. A memorial in which a large part is played by surfaces of ground covered with turf or other vegetation is naturally apt to cost far less in proportion to its size than one which relies for its effect mainly upon masonry or other costly materials.

Indeed there will be occasional cases in which a natural feature of the landscape may be successfully utilized as the basis of a memorial with an extraordinarily small expenditure for alteration of the natural conditions, just as there are similarly favorable opportunities for the acquirement of beautiful natural parks for other than memorial purposes. Yet here again I must emphasize that it will not meet the requirements of a memorial to take such a ready-made natural unit of landscape, however beautiful, however impressive, however perfect in its artistic unity, and simply invite the public to visit it and *say* it is a memorial. The mere attachment of a memorial label to it does not make it a proper memorial, any more than a proper memorial can be made by purchasing some beautiful existing work of sculpture designed without memorial purposes and attaching a memorial label to that.

There is one more fundamental essential, if a memorial park is to be a success. Not only must it have artistic unity, but as a unit it must express its memorial purpose, which shall be obvious and pervasive. This means that it must embody some feature or features which shall at one and the same time be felt as the artistic focus or culmination of the entire composition and be unmistakably recognizable as an expression of the memorial intent.

Any one who has studied landscape compositions either in nature or in painting knows how marvelously small an object may sometimes mark the artistic focus, the culminating point of interest, toward which the attention inevitably leads from any part of the scene. A glimpse of water, a touch of high light which is but a speck



on a great canvas, a scarcely visible notch or serration on the distant skyline, may be the object without which the life and artistic significance of the picture would evaporate; and in the hands of a competent artist a thing made up of simple ground surfaces, vegetation, stone and water, of any of the elements of landscape, formal or informal, large or small, may be made to culminate in a suitable object even of relatively small size so as to be unmistakably dominated by that object, so that significance of that object spreads through the whole and makes every part contribute to the force and poignancy of the message which that object alone distinctly conveys. This expressive focal object may be almost anything in form, a building, a monument in the colloquial sense, a gateway, a fountain, a simple flag pole, a something plainly made by man to express a meaning, and bearing an inscription to convey that meaning in terms that all must understand when their attention, drawn to the focal point, is there arrested.

This distinctly memorial focus may occupy a relatively large part of the area dedicated to memorial purposes, and it may dominate by its very bulk or by an obviously compelling conspicuousness; or it may be, as we have seen, astonishingly small in relation to the area which it dominates, so that its significance is extended over that area by means of qualities so subtle that the artist who accomplishes the result can not clearly analyze them.

A memorial park which attains these essentials, so easy to state, so easily understood in theory, but so utterly dependent in execution upon personal insight and skill—as are the essentials of every form of successful memorial—will be worthy of commemorating the most exalted events and ideals.

There is, however, a special aspect of the subject of memorial parks which needs consideration, in addition to the combined problem of selection of site, conception of design, determination of boundaries, and skillful development of the conception into the completed reality. I refer to the problem of maintenance.

No permanent memorial is free from the very practical problem of maintenance. Probably very few members of the local

committees finally responsible for memorials realize the extent to which the difficulties and cost of maintaining out-door monuments in creditable and worthy condition depend upon the skill and experience of the designers in regard to apparently very minor technical details of stone-jointing, bonding, locking, joint-filling materials, and the like. With the best of knowledge, skill of design, materials and workmanship, the deterioration of out-door monuments of masonry and bronze, in the absence of systematic maintenance, can be reduced far below what is often the case where such precautions are not fully taken; but as long as material expands and contracts with changes of temperature, as long as moisture settles and is dried again by sun and air (even if it does not freeze and expand in the freezing), as long as gases and the germs of organic life float in the air, nothing built by man is truly permanent without maintenance or occasional restoration, or both. Simple cleaning, the refilling of opened joints, even the occasional pushing back into place of parts that are slowly separated by interminably repeated expansion and contraction, are relatively simple mechanical operations. We all know of monuments ruined by improper methods of cleaning; but on the whole our successors can be trusted without much risk to do these mechanical operations reasonably well. Actual restorations, however, involving the replacement of damaged parts, are so much more serious, the results so uncertain, that any competent designer of a permanent monument will exhaust every possibility to avoid the use of materials or methods of construction which invite such gross deterioration of any part of his design.

In the case of memorials which take the form of buildings, or of which buildings form a part, the problem of continuing maintenance becomes very serious, and in the case of those which include soil and vegetation as essential parts of the design this problem takes on a different and in some respects a still more difficult character. A park used by the public and inadequately or improperly maintained is apt to become shabby and unworthy of a high memorial purpose far more quickly than any well built masonry monument.

On the other hand a conspicuous and splendid quality of a memorial in which well chosen and well planted trees form an essential part, is that for years, and even for many generations, the trees grow with the passing seasons larger, more beautiful, more full of character and majesty and venerable maturity. A park is a growing, living thing which tends to renew itself, to recover by its own internal living force from many of the injuries which may befall it. It has a certain element of elastic permanence which no mere inert structure can in any way possess. I cannot do better here than quote something my father said to the Social Science Association at Saratoga nearly forty years ago.

"It is more than 200 years since Mr. Pepys wrote of going in his new coach to the King's Park, and of the 'innumerable appearance of gallants' which he there found 'sauntering among the trees.' Of those trees it is possible that some have not yet succumbed to the acrid atmosphere of London. It is certain that many held their own long enough, and were enough valued, to preserve the general outlines and surface of the park against all suggestions of change, and thus indirectly to influence the leading lines of miles of streets, and establish the position of later park plantings, of which we now have the result. What had then been done, determines where today shade shall be found, where prospects screened or opened, where millions of men and women are yet to direct their steps. Mr. Pepys' road is still in use, and not many years ago it was plainly to be seen where its grade was affected, its breadth contracted, and its course deflected, out of respect to a single tree which he probably saw as a sapling, the trunk and roots of which had grown into it. Of most of the bridges, conduits, markets and landing-places of London of that period, only curious fragments remain. The King's Park was never as much, or as well used as it is at present, and for the purpose of its most important use, has few substantial advantages or disadvantages not to be traced to determinations formed long, long ago; when London, in comparison with its present state, was a very small town.

"The present town park of Dijon was

laid out by Le Notre before these waters of Saratoga had been tasted by a white man, and its plan is as different from any modern park as the personal costume of that day differs from that we are wearing. But, visiting it not long since, I found the town forester following orders which Le Notre had given, and the ground better realizing the pictures which must have been in his mind, than it could possibly have done while he lived. The roads, walks, seats, the verdant carpets, the leafy vistas—in none of these had the original work lost value. Never before were they as well adapted to their designed use, or worth as much for it. Where is the public building of the same date, of which, as a town property, the same can be said?

"Most old, large towns would supply some like evidence. There are woody resorts in Rome which have been woody resorts from the time of the Caesars. The Mount of Olives still serves as a place of retreat from the confinement and bustle of the streets of Jerusalem, and its present groves are believed to have sprung from the roots of trees planted centuries before the summer days when the humble friends of a certain unpractical Jew were apt to look for him among the afternoon strollers under their shade."

But if a park is not a static, inert thing, slowly deteriorating except as it is repaired and renewed, if it has the capacity for growing better with the passing years, it must be recognized that it also has the capacity for growing worse. It can not remain without growth. And in making a memorial which is mainly a park we must reckon much more largely with the intelligence, the skill, the diligence and the artistic appreciation of those who will control its maintenance than is the case with other forms of memorial. In proportion as its original design is well conceived and fine and worthy, its originators must take peculiar pains to make the essentials of that design well understood of their successors, and to secure as far as is humanly possible that stability of purpose and method in its administration which is indicated by the adherence of the town forester of Dijon to Le Notre's instructions of more than two centuries ago.

As a matter of design this calls for a fine



simplicity rather than intricacy. As a matter of administration it calls for some permanent self-perpetuating body charged with the fiduciary obligation of holding the aims of future executives true to the controlling purpose of the memorial as designed.

As a matter of financing the required maintenance, I do not think it calls for necessity, or even by preference for an endowment sufficient to meet all reasonable demands of maintenance. Such an endowment would be large in proportion to the first cost of the memorial. Depending upon the character and surroundings of the park, if its maintenance were to be met wholly out of income from an endowment, the capital of the latter might have to be much more than the entire first cost of the park. It could seldom be safely less than half that cost. But it is not so much because of the size of the necessary endowment that I question its wisdom, as because of the danger of getting into the wrong rut and sticking there, out of touch with the community. One important purpose of a memorial is to keep alive the real human interest of succeeding generations in the thing commemorated; and it is important, both as a test of success and as a means to that end, to put a substantial share of the responsibility for maintaining the memorial squarely up to those generations. If when the responsibility is clearly thrust upon them they are not sufficiently interested in the memorial to care for it, the memorial is dead and no endowment will make it alive.

But it would seem desirable to have an endowment sufficient, at least, to provide explicitly for certain minimum regular administrative activities, to tide over adverse periods, and especially as a means of holding certain individuals personally responsible in a fiduciary way for watching over the future of the memorial and for forcing on the attention of their own generation what is needed for its proper preservation.

Let me add a final word of caution about memorials in parks and a word of encouragement toward real memorial parks.

If it is apt to be a poor sort of memorial to create or acquire something new which is really desired in substantially the same

form for reasons wholly unconnected with the subject of the memorial, whether that thing be a park or a building or a bridge or a piece of sculpture or what you please, and merely name it a memorial; it is far more apt to be unworthy, not to say contemptible, to purloin something which already exists for another purpose and cheaply attach a memorial label to it, or to destroy some good existing thing that has adequate reason for existence by making it over into a memorial or the setting of a memorial.

An existing square or park may be so situated and so designed that a memorial can be erected in it in a manner that will complete and enrich the original design at the same time that the memorial is given an adequate setting. But many a park is a complete work of art so designed, that the introduction of a memorial would radically alter its character and weaken or destroy its value for its original artistic purpose. In such a case to erect a memorial in it, to say nothing of converting the park as a whole into a memorial park with a dominant memorial focus, would be robbing Peter to pay Paul; and so called memorial founded upon theft instead of upon self-sacrificing gift is a base and miserable thing in its very origin.

To create a real memorial park is a fine thing, to create a suitable park as a setting for a memorial is a fine thing, to create a memorial in an existing park in such a way as to complete and suitably enrich the original design of the park is a fine thing; but to steal a site for a memorial by intruding on a park which is complete as it stands and which is better as a park without the memorial does no real honor to that for which it is so unscrupulously memorialized.

The Council of the National Academy of Design has requested Mr. Joseph Pennell to give a series of lectures on the Graphic Arts during the coming winter. The Metropolitan Museum of Art has also asked him for a lecture on the same subject—one in which Mr. Pennell is deeply interested and upon which he speaks with special authority. Engagements for Mr. Pennell to lecture can be made through The American Federation of Arts.



THE EVANGELINE WILBOUR BLASHFIELD MEMORIAL FOUNTAIN

QUEENSBORO BRIDGE MARKET, NEW YORK CITY

Stone and Mosaic in color

E. H. BLASHFIELD, PAINTER; ELI HARVEY, SCULPTOR; C. W. STOUGHTON, ARCHITECT

GIFT OF THE MUNICIPAL ART SOCIETY



# A PLEA FOR THE RECOGNITION OF COLOR AS A FACTOR IN MEMORIAL ART\*

BY EDWIN H. BLASHFIELD

A MEMORIAL monument, if of a completely representative order, is the product of at least three factors: 1. Form, including scale and proportion. 2. Light and shade. 3. Color. The result will be the realization by three minds of architect, sculptor, painter, interacting and collaborating. Form as expressed in line and mass will fall within the province of all three minds; light and shade as well, although they will be realized in more detail by the sculptor and painter. Color will fall within the special field of the painter. Such a statement will cover the history of the monument from Cheops' pyramid down to the Lincoln memorial in Washington.

Very noble monuments have been created which were almost wholly architectural, almost wholly sculptural or almost wholly dependent upon color. But these were never completely representative monuments and if intended to become memorials of some highest national purpose or achievement or idea, they would not have entirely satisfied either Rameses or Pericles or Augustus, either the cathedral builder or the planner of Versailles and even today could not have such finality for us, as might a monument in which the entire gamut, the whole harmony of the three sister arts is resounded. In men's minds for thousands of years there never arose any question of a divorce between form and color; their union was taken for granted. The Renaissance worshipped at the feet of Antiquity yet never thought of banishing color, but two hundred years later in the days of Winckelman and David when the French volcano seemed, but only *seemed*, to be blowing all continuity of tradition to pieces, there grew and almost suddenly an impression that the Art of the Greeks and Romans was a white art or a stone colored art at most.

None could have been more surprised

at such a proposition than the potters of Tanagra, the sculptors of Attica, the builders of Roman fora and basilicas. For, in relation to color the art of Canova, Thorwaldsen and their fellows was a hors d'oeuvre and our own Cis Atlantic clinging to the whiteness testifies to an American provincialism which is fast disappearing.

Will you pardon me if I become autobiographical for a few moments in order to tell of an impression which the color-relation of monuments once made upon me quite unexpectedly. Thirty years ago or so I happened to be thrown a good deal with some of the noted Egyptologists of Europe. I had even the luck to be taken by them to see famous collections. Such men introducing me to such monuments would have compelled enthusiasm one would think. Nevertheless, in the British Museum, in the Louvre, in Turin, I remained almost as cold as the stone itself. The forms were there to be sure, now elegant, now grand, sharply delicate or rugged, tiny or colossal. But in their sandstone or diorite or basalt just stained a little with a remnant of pigment, these deities and animals of Egypt looked faded, seemed but echoes of a life too remote for realization. One day I went to Egypt and entered the Cairo museum at Boolak and in the very first room it was as if the dumb had spoken to me, the dry bones were clothed, the walls and shelves, gods and priests and animals were *alive* with the *color* which the rainless climate of Egypt had spared. The experience was convincing yet as it went further and as it lengthened to eight months on the Nile, my conviction deepened. The temple of Denderah because it is nearest Cairo is usually the first one seen by the visitor. When I was a child, the rocks in Central Park, just by us here, were dotted with tiny white shanties in which lived goats and chickens and human inhabitants more or less new as Americans.

Denderah on the Nile is a stupendous

\*A paper read at the War Memorial Session, Tenth Annual Convention, American Federation of Arts, May 15, 1919.

temple but as we rode toward it on our donkeys, it looked, at a distance of a mile, just like one of those little white shanties, no bigger, no more impressive. Close at hand it was seen to be vast and covered with relief and sculpture in the round, minute or colossal. But the flying sand of Egypt acting like an eternal pumice-rubbing, had obliterated the color of the exterior, and color had been utterly necessary—essential to it, to separate part from part, even to separate the whole from the ground on which it stood, for the sun blazed into each crevice and reflections wiped relief out of existence. The Egyptian artist recognized perfectly the exigencies of a brilliant sun-filled atmosphere (such as we have in America for much of the year), so did the Greek and the Roman, but *we* have more than half forgotten all this. The man of antiquity let the stone remain naked where it helped by its nobility of material or its own intrinsic color, but wherever emphasis, separation, contrast were required he obtained them by coloring the stone. Even his statue in the open was not to remain a white spot when of new marble, a black spot when of new bronze.

In 1887 I saw some archaic ladies being carried face up, upon litters by workmen toward the museum of the Acropolis at Athens. They had just been found built into that northern wall which was hastily raised about the temples to hinder the Persian who had come a-raiding. Those ladies wore very gaily patterned garments with their color fairly fresh after 2,300 years. Another painted lady I saw rising from the sand near Medinet Haboo at Thebes in Egypt. They were digging her out with pick and shovel. She was emergent as far as her knees and though much older than her Greek sisters her color was as fresh. It does not take five minutes under the colonnade of the Parthenon to see that the Panathenaic frieze *had* to be colored; otherwise, during the hours of brilliant reflections the low relief would have utterly disappeared; as you stand there today you can at times scarcely make out the figures. Throughout Greece and Sicily, Magna Græcia, Asia Minor and the Archipelago, we know that upon the scaffolding outside the monument, the

antique sculptor's chisel had no sooner ceased to ring than the little pots of pigment were set at work and we can hardly conceive today what a gorgeous vision of design and color must have been such a structure for instance as the great altar of Pergamon.

Indeed, today, we shy at the whole question of color applied to the outsides of buildings and we talk about vulgarity. Vulgarity there must have been at times in the antique practice. Much of the work in Pompeii, which after all, was but a third rate town, appeals rather by its character and style, than by its perfection and represents the skill of the average craftsman repeating traditional types and examples, rather than the expression of a high personality. But we may be sure that in the treatment of the color of a monument of the first importance, the almost impeccable taste of the Greek was exercised upon the quality of restraint just as much as upon any other quality. And this quality of restraint is modified by conditions in all ages. A gigantic monument like the great Arch of Triumph in Paris and which is of a fine material and can get along perfectly well without color, a *small* arch like that of the Carrousal is diversified by colored marbles which the weather has dulled until they are hardly noticed as such. Climate indeed and especially the smoke incidental to modern industries, unknown to antiquity must be taken into account. Pittsburgh is not like Texas and the Taj Mahal would suffer much in Birmingham or Liverpool. In short, in order to decorate art must be *decorous, suited* to environment.

Now, if there has been a lesson of light, taught by the sun striking on the outsides of things and learned perfectly by the Egyptian and the Greek, there has been a lesson of darkness taught in the *interiors* of buildings, by the diffusion and the reflection of light coming through apertures more or less great. We do not know so very much about how the problem was met in antiquity: under the soil of Egypt the tombs are full of color, but only lamps or torches lighted them; many of the temple rooms above ground receive no daylight whatever and we still dispute about hypæthral lighting in Greece. But we do know the stone mosaic and colored marbles of



Rome; we see how fundamentally the Byzantine temperament expressed itself in tesserae of vitreous paste. To recall the solemn magnificence which may be imparted by color we have only to remember four names: of Constantinople, Ravenna, Venice, Palermo. The Romanesque churches with their wide spaces of interior wall-surface, were once a blaze of color and we may be sure that the purity and flatness of that color was in inverse ratio to the size of the window apertures, for darkness demands flatness and purity in order that we may have force. Fra Angelico's Angels, just little flat spots of vermilion or strong blue or gold, are suited by art to the semi-darkness of the convent-wall, just as the blind fish are suited by nature to the total darkness of our Mammoth Cave.

Italy and Southern France were satisfied with applied pigment, gold and mosaic. In the North, however, the fogs of the British Channel fought against color in the interiors of buildings, until men learned to widen the apertures and fused color into translucent material. The abbeys grew into cathedrals and at last the world could say *ne plus ultra* before the glass of Chartres and Rheims.

We have no time this morning to cite precedent for color but only to note that it existed continuous and unfailing, throughout the Middle Ages, the Renaissance, the seventeenth and eighteenth centuries, until in the Louvre the superb Galerie d'Apollon, which is relatively only of yesterday, is delightfully satisfying in its richness and distinction of tone.

We need not believe that color treatment has been invariably successful. It may be used, misused, abused, just as scale or line may be. There have been short periods of changes of heart; Vasari cites Ghirlandajo as a reformer who threw aside the meretricious gold, but the visitor of today notes that however much he rejected he also kept much. Pope Julius when the Sistine vault was uncovered saying peevishly to Michel Angelo, "But I don't see any *gold* in all that," would be cited now and reasonably as a hide-bound reactionary; nevertheless when color and gold were properly applied they have been invariable and tremendous asset, through-

out the world and ages. Today you may trample color under foot in the bits of broken glass and pottery which are ground into the soil under the palm groves of Memphis, you may scrape it from the walls of Etruscan tombs, you may see it in the mosaics of early Christian centuries, the "true painting for eternity," everywhere color, color, color! In the past all the world learned the lesson, shall we neglect it? I am sure we shall not; I am sure that today in the Lincoln Memorial at Washington, Mr. Jules Guerin, Mr. Daniel Chester French, Mr. Henry Bacon with their admirable art will show us the value of color and patine upon stone and marble and bronze in architecture, sculpture and painted decoration, and that as our study of memorial monuments grows and develops and bears fruit, side by side with architect and sculptor keeping his place and making it always more assured will stand the painter.

#### WAR MEMORIALS EXHIBITION, LONDON


A great exhibition of War Memorials is to be held this coming October at the Royal Academy, London. A first section is now on view at the Victoria and Albert Museum. This exhibition is organized under the auspices of the Royal Academy War Memorials Committee with the cooperation of the Staff of the Victoria and Albert Museum and that of the British Institute of Industrial Art. In addition to memorials of the past, mainly from the Museum collections, this exhibition will include examples of memorials executed in recent times by deceased and living artists. The intention is to cover every category of decorative art and craft with which memorials may be concerned — sculpture, architecture; decorative paintings, tablets, brasses, stained glass, rolls of honor in vellum, tapestry, embroidery etc.; not with the view of providing designs which may be copied or slavishly repeated, but rather of guiding the taste of the public in the selection of suitable designs and of qualified artists; the intention is also to suggest the various forms which memorials may suitably take. Special sections will be devoted to lettering and the literary form of inscriptions.

# ROLL OF HONOUR

Thou hast their Rock their Fortress and their Might  
 Thou LORD their Captain in the well fought fight  
 Thou in the darkness drear, the LIGHT of LIGHT  
 Amen Amen Amen

<b>L</b> eland Ely's arrett 1913	Lieutenant Royal Flying Corps April 29 <sup>th</sup> , 1918	France
<b>F</b> ranks Harris Blackledge, Jr. ex. 1913	Private, Aero Squadron December 19 <sup>th</sup> , 1918	Bel Harrison, Indiana
<b>M</b> ortimer Jark Crane ex. 1907	Lieutenant Royal Flying Corps May, 1918	England
<b>W</b> illiam Boulton Dixon ex. 1904	Lieutenant, Artillery October 17 <sup>th</sup> , 1918	France
<b>S</b> amuel Hazlehurst 1908	Lieutenant Infantry September 28 <sup>th</sup> , 1918	France
<b>H</b> enry Howard Houston, 2 <sup>d</sup> 1912	Lieutenant, Artillery August 8 <sup>th</sup> , 1918	France
<b>B</b> enjamin Lee 1913	Ensign, Naval Aviation October 28 <sup>th</sup> , 1918	North Sea
<b>H</b> enry Eckert Reeves ex. 1909	Private Infantry September, 1918	France
<b>H</b> enry D. Welsh Reichert 1908	Corporal, Aviation November 10 <sup>th</sup> , 1918	France
<b>H</b> ilary Baker Rex ex. 1911	Lieutenant Aero Squadron September 19 <sup>th</sup> , 1918	German Hospital
<b>A</b> rthur Vandervoort Savage ex. 1903	Lieutenant Infantry July 15 <sup>th</sup> , 1918	France
<b>H</b> enry Howard Houston Woodmard ex. 1911	Lieutenant, Lafayette Flying Corps April 11 <sup>th</sup> , 1918	France
<b>P</b> reston Moffett Wright ex. 1912	Private, Infantry September 27 <sup>th</sup> , 1918	France

CHESTNUT HILL ACADEMY



## ROLL OF HONOR ILLUMINATED IN GOLD AND COLOR

BY VIOLET OAKLEY

For the Chestnut Hill Academy, Philadelphia, Pa.



# CONCERNING WAR MEMORIALS THE PROBLEM AND HOW IT IS BEING SOLVED: A REPORT OF PROGRESS\*

BY CHARLES MOORE

Chairman, General Committee on War Memorials, American Federation of Arts

THE American Federation of Arts, seeing an opportunity and recognizing a duty to improve the quality of the memorials to be erected in commemoration of our country's participation in the World War, organized a general committee, headed by ex-President Taft, to advise local committees in regard to the character of the monuments they proposed to set up. The first meeting of this General Committee took the form of a dinner held at the University Club in New York, at which the whole matter was traversed by such authorities as former Secretary Root, President de Forest of the Metropolitan Museum, President Gray of the Boston Museum of Fine Arts, Mr. French and Mr. Adams among sculptors, Mr. Cass Gilbert, Mr. Arnold Brunner, Mr. Henry Bacon, Mr. Charles Coolidge and Major Hornbostel among the architects; Mr. Blashfield for the mural painters and Mr. Otto Kahn among the laity. The meeting resulted in a general agreement that whatever the form taken by war memorials, the one thing to be observed at all hazards was the memorial spirit—that the widespread feeling for commemoration should not be made use of to promote buildings which city and town need for their own public purposes—structures that properly should be erected at the expense of the taxpayer. Strong ground was taken in favor of expressing in the memorials primarily the achievements and the aims both of the nation, and also of the men and women who responded to their country's call at a crisis so momentous to the continuance of civilization.

Already the Federation had issued a preliminary circular, based on a similar circular prepared by the Royal Academy of Great Britain. It was decided to follow this with a more comprehensive statement

discussing some of the various forms war memorials might well take, and especially advising as to the methods of securing artists to execute the monuments. The function of the Federation was stated as that of bringing local committees in touch with artists; and it was insisted that each such memorial should be a serious, individual work of art. Stress was laid upon simplicity as opposed to lavishment, and good taste was distinguished from ornateness. At the same time arrangements were made for a body of professional advisers and regional committees, to whom local committees anywhere in the country might apply for help and advice as to their particular projects. These arrangements have been carried out, and already the Committee is in correspondence with such local bodies all over the land. The Federation also prepared a special illustrated number of its magazine, in which the subject of war memorials is discussed by artists and laymen of experience in such matters, the illustrations being selected with the view of calling attention to the forms and designs which the past has developed to commemorate heroic deeds.

As was anticipated, it immediately became apparent that the requests for advice would come mainly from small cities, from towns and villages. The larger cities might be influenced somewhat by the statement of general principles; but that influence would be exerted by individuals of standing in the various cities rather than by the Federation.

This conference has been arranged while the work is still in a formative stage, the idea being to report progress already made, to state frankly the difficulties that have arisen, and to discuss methods of future procedure. Inasmuch as the subject of memorials will be with us for at least half a century, it is not necessary to lay down iron-clad rules. Surely it is unneces-

\*An address delivered at the War Memorial Session, Tenth Annual Convention The American Federation of Arts, May 15, 1919.

sary to express final opinions. Nor is it a time either for optimism or pessimism. We are still building monuments not only to our Civil War heroes but also to those of the Revolutionary period; and the heroes who wait longest often get the best commemoration. Such being the case, it would seem quitesafe to advise adherence to the old proverb — "hasten slowly" — being certain that no really worthy, no transcendently important event, will fail ultimately of recognition. France has decreed that ten years shall elapse before war memorials may be undertaken; and in all Paris there is but one piece of temporary war sculpture. Fifth Avenue has such fungi by the dozen.

A wise and experienced artist has said that in so far as war art is concerned, the poster has saved the situation. But has it? Daily I am accustomed to see our posters in company with those of England and France. The English posters are dominated by the note of intense seriousness. The British have depended quite largely on the printed word expressed on broadsides that are marvels of typography. The French also are very serious, even when most picturesque. They make an appeal to charity, love of country and glory—a word which with them is far more comprehensive than with us. We have resorted first to the pretty girl, and next to what the advertisers call effectiveness. The poster that bashes one on the nose takes the prize. We have built on the theory that electric signs are made—to shock the observer by contrast between the blackness of the night and the recurring flash of light. That whole theory is deadly so far as art is concerned; and I hesitate to believe that in order to sell liberty and victory bonds we must resort to the sandbag and the bludgeon. The great artists of France have made posters that are in themselves works of art, and so will remain long after the scars of war have begun to heal. We shall look back on most of ours as stepping-stones of our dead selves.

So in our permanent memorials, we must drop the cudgel, abandon the striking thing, and seek first of all the beautiful expression of noble thoughts, whether on canvas, in bronze or marble, or in brick and stone.

On looking back over the past, we can find among American war memorials some which belong to the ages. Considering our youth as a nation, the recentness of our art development, the Puritan inheritance we have had to overcome, we may congratulate ourselves on a number of memorials that will bear comparison with any in the modern world. The main difficulty is that often these really good things are not recognized at their true value; and too often, at times when they should be honored and exalted, they are relegated to the background, or their artistic qualities are buried under flags or flowers. For example, one of the great memorials of the Civil War is the Shaw Monument in Boston. On Decoration Day great wreaths of immortelles are wired to the legs of horse and men, to the peril of the sculpture and to the ruin of the artistic effect of the composition. Again, the Saint-Gaudens Sherman, with its exultant figure of Victory, at the entrance to Central Park, should have been made a central figure in the decorations of Fifth Avenue. Instead, it has been hidden behind grandstands; and tinsel decorations have been located directly in front of it, to catch the untrained eyes of the multitude. Farragut, our great Naval hero, offers a point of vantage for boys to watch the bobbing balloons that confuse those who would look upon the Victory Arch. The Arch in turn knocks the scale out of the modest Monument to our Mexican War heroes. Good taste and proportion have been violated to satisfy a passing whim, and people have been taught neglect of what is intrinsically good, in order to appeal to the transient emotions of the crowd. These are instances of bad taste and lack of historic proportion. It is quite as much the province of the Federation to protect existing memorials of the right sort as to promote new ones. Perhaps the greatest difficulty with which we have to deal is this lack of taste. Our people lack a sense of the eternal fitness of things. Worst of all, they not only do not know their deficiencies, but they even glory in their ignorance. With the utmost assurance, people who have no standards assume to criticize the work of artists, and fling out their impromptu criticisms as if they were well-matured



judgments. If there is one memorial more than another which has had the benefit of years of painstaking and intelligent thought, not only on the part of its creators but also of those most competent to pass upon the work, that building is the Lincoln Memorial, now approaching completion. Yet I have heard a hundred people criticize it in a hundred particulars, each person having a different point of view, and no one of them having training as an architect, or even a speaking acquaintance with the qualities which give merit and distinction to a building. I have heard persons whose opinion was decisive reject designs because, forsooth, they were not American; and yet the persons had not even a vague idea of what they meant by the phrase that came so glibly to their lips. What many people look for is something novel, something striking, something that they think is original. A gaily colored picture makes its appeal to their uneducated taste; but they have not the intelligence to translate the picture or medal or statue or building into the finished product, or the understanding to appreciate that simplicity, sincerity, proportion and fitness are the distinguishing characteristics of every real work of art.

What we as a people need to learn is not how to *judge* a work of art but how to *enjoy* one. Let us assume that every person of wealth and every man elected to office is, ex-officio, an art critic; and then let us try to discover how to attain a condition of mind that shall enable us to *enjoy* what is best in all the arts—literature, music, painting and sculpture. I fancy that the only sure way of attaining this high estate will be found in a personal, first-hand acquaintance with nature, with clouds and hills and trees and running water, with the serene mountains, and, above all with the ever-changing ocean. And yet, to enjoy nature well the heart must be in tune. We must feel right towards the world and our fellowman. If we would express in our art love of country, love of freedom, love of all the things that go to make the world better, we must make friends with these emotions and cherish them in our hearts. If we would enjoy a work of art, we must ourselves be receptive to the emotions the artist has expressed. The quickest and surest way to the human

heart is through sacrifice and suffering. The commemoration of those who died that civilization should not perish from the earth presents the greatest theme the human mind can conceive. Some day genius will reach the heights, and the world will cry out to him. Meantime, it is for us to train our hearts and minds to appreciate simple, straightforward, sincere work of artists who adequately express the primary emotions of the human heart.

Again, there is a constant struggle for display. The town with \$10,000 to spend strives to get a design which, properly executed, would cost \$100,000. The firm that shows most on paper carries off the order. The basis is the height of the flagpole, the size of the eagle, the number of names on the tablet. The artist's work has not a feather's weight in their determination. The eagle may be a pigeon, the flagpole a bad sample of the pipe-fitter's art, the lettering of the tablet cruder than the type from a country printer's hell-box; yet, if price and size correspond, up it goes.

On the contrary, there are towns willing to spend from fifty to seventy-five thousand dollars on a flagpole, well-proportioned, rising from a well-designed and beautifully wrought base, and planted in an appropriate setting. There are communities willing to pay for the best materials and to give commissions to artists capable of creating forms of lasting beauty; and there are artists who, accepting a commission, put into their work an amount of time and talent out of all proportion to the money they receive. Daniel Chester French, then a youthful sculptor without recognition, received a thousand dollars for the Minute Man at Concord. The Shaw Memorial cost the city of Boston scarcely more than the artist in later life received for a mere bust of an individual.

We who are striving for better things should lose no opportunity to impress upon committees and communities the necessity of being modest. By modest I mean thorough workmanship employed on good materials. We should struggle against the constant temptation to get something for nothing.

The item of cost is not to be dodged. A sculptor of long experience and con-

stantly increasing success writes: "It is evident that for \$1,000 nothing in the way of sculpture could be secured. A simple stone or tablet with the names of the soldiers, or possibly a flagstaff with a suitable bronze or stone base, might be provided for this sum. For \$5,000 a modest piece of sculpture might be obtained, or even a bronze statue. A relief is less expensive to cast than a statue in the round, and for \$5,000 something interesting might result." An architect of first ability has prepared designs for flagstaffs and several small memorials costing less than \$10,000; but, of course, prices for work vary in different portions of the country, and artists of ability gravitate to large cities for companionship and mutual criticism, so that each problem is conditioned by many items not to be classified. The best way is to ascertain the sum that can be made available, and then cut the garment according to the cloth—taking care always that the cloth be fine and the cutter competent.

Then, too, there are artists and other artists. One man writes from a town in Illinois to say that their committee had consulted a Chicago artist, and were about to erect a statue of Liberty seated, with a soldier boy on her knees. The park superintendent of an Arizona city wrote that his town had long been wanting a bandstand in their park. Now they were going to erect one, in the form of a hexagon, thirty feet in diameter, with a tool house below. "Somewhere on the outside will be a brass or copper tablet," inscribed with the names of the boys who went to war. The whole is to be topped with red tile roof, above which will rise a copper statue of Liberty—copper being the town's leading industry.

And what shall we say of that distinguished Admiral of the United States Navy, who, within the month, told a New York art society that, while the Saint-Gaudens Farragut was a good statue, nevertheless it did not represent the Navy? The distinguishing characteristics of the Navy, he said, are weight, force, speed; and because the Farragut does not represent weight, force, speed, it is not typical of that service. Now, cheese represents weight, a mule represents force, and a drop

of water on a red-hot stove represents speed. Yet a combination of all three items would scarcely typify an artist's idea of the American Navy.

In the *American Architect* for April, we read that "the city or town hall is running far ahead of its competitors as a popular choice for a war memorial," because, forsooth, every citizen "wants to do the handsomest thing possible for the lads returning from France. Public money is too scarce to squander in large amounts for questionable works of art. An impressive sculpture of really distinguished merit is hard to guarantee beforehand; and, if a failure, is very extravagant. A painting is not visible to the passer-by. The most tangible 'big' thing is a building. Money can be raised for a handsome memorial of this kind if it also fills a practical need." Such is the argument put forth by an architect of high standing, who happens to be a respected friend of mine. He put the matter quite baldly; but in mitigation it is to be said that he has designed a fine looking city hall for Attleboro, Mass., with spaces for sculptured memorials and a pair of monumental flagpoles. So his practice is much better than his preaching.

Among the serious problems is the community-building, about which many letters of inquiry have been received. Richmond needs a public library; Yakima, Washington, an auditorium; Buffalo, a school building. This particular phase of the subject will be discussed later in this convention. Personally, I am a strong believer in the memorial building, provided enough money can be raised not only to build it right but also to endow it adequately. Those organizations which have regularly to deal with generous would-be donors of buildings—notably the older universities—have come to require not only building funds but also an endowment, whether in the form of a direct gift of the necessary income for support, or an assurance that such support will be forthcoming. It is unsafe to make a gift that will necessitate from the recipient an expenditure which in a few years will be greater than the original gift. In every case of buildings it should be plain that the memorial character shall stand preeminent, and that the building shall not become a



burden on succeeding generations. There are gift horses which *should* be looked in the mouth.

On the other hand, I doubt if Harvard will pay to her more than three hundred hero-dead in this war a truer tribute of praise and honor than she has paid her boys of the Civil War in Memorial Hall, dominating not only the College but also the surrounding country, and consecrated by a prayer by Phillips Brooks, the fragrance of which still lingers although the substance has disappeared, and also by one of the noblest poems in all American literature. A memorial can be a building or a Soldiers' Field, provided only the spirit animates the gift.

Much that is encouraging can be reported. One of the most satisfactory instances comes from a town in Massachusetts. On April 19th, the people of Reading, to the number of five thousand, assembled on "Community Day" to erect a war memorial. Five women had combined to present a plot of land; a well-known landscape architect had prepared the plans; a boulder, bearing the inscription and the names of the thirteen Reading men who had given their lives in the great war, had been prepared. On the appointed day two thousand workers were on hand. The boulder was placed on its site, roads and walks were constructed, portions of the grounds were leveled and other portions were filled. Thousands of shrubs and trees were planted, many of the trees being memorials to men and women in the country's service. Of course, there was a parade and a dinner. Every item was a contribution. Almost every person in the town had his or her share; and the result is a permanent memorial, representing the spontaneous outpouring of patriotism by a

community. All honor is due to Reading for pioneer work along lines that may well be followed throughout the land.

The Supervising Architect of the Treasury Department has referred to the Federation's committee letters referring to war memorials; and the National Commission of Fine Arts has placed its collection of photographs at the committee's disposal. Mr. Mauran and Mr. Fenner, of the American Institute of Architects, suggested the names of the professional advisers, all of whom have generously consented to act in that capacity. The San Francisco chapter of the Institute passed resolutions endorsing the large circular, and commending its precepts to the California agencies to secure memorials. Both the newspaper and the periodical press have discussed the subject frequently, and always in a spirit of sympathy with the ends and aims of the Federation. Therefore, if the movement to secure better memorials is not a success, the result will not be due to unwillingness to cooperate or lack of appreciation.

Thus, briefly, I have endeavored to sketch the work to secure good memorials, especially in the smaller communities, where the problem is how adequately to honor the men and women of that town who went on the great crusade. I have tried not to be exhaustive or exhausting.

Before closing, let me remind you of one memorial, the fame of which has come down to us through the ages. Throughout this wide world, wherever the Gospel of the Son of Man is preached, the story of the box of precious ointment is told, as a memorial of the woman who paid the tribute not of utility but of beauty. The message comes to us: go ye and do likewise.



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# MEMORIALS FOR THE SMALL COMMUNITY

ONE of the biggest problems in connection with War Memorials is that of the small community where means are limited and contact with artists infrequent. The public is for the most part absolutely ignorant of the cost of works in architecture, sculpture, painting—and reasonably so for the worth of such works varies vastly and they are not commodities frequently purchased nor “on the market.” The eight-hour wage scale can not be applied to artists or professional people as they must serve a long apprenticeship to acquire skill, their talents are unique and their ability is variable. But as a guide to those who are endeavoring to secure memorials which shall be not only imperishable so far as material goes but of continuing worth and significance, some approximate costs have been secured by The American Federation of Arts from artists of the utmost integrity and the highest standing.

It is learned that a portrait statue may be obtained for as little as \$10,000, the work of a distinguished sculptor, though \$15,000 or \$20,000 would be a better estimate, the mere cost of casting amounting to over \$2,000. It should be remembered that the setting is very important and a sufficient sum should be set aside to provide for such. A good statue is sometimes lost in a poor setting, while a mediocre statue has been made impressive by a good setting. For this almost as much should be allowed as for the statue itself.

A fountain of rather elaborate design and monumental proportions with sculptural as well as architectural features can be obtained for about \$25,000. Here again, however, the setting if it be at all elaborate or extensive would cost almost as much, making the total cost come to \$50,000. On the other hand, however, a simple fountain can be procured for \$3,000. A stone seat with inscription may be had for as little as \$500. A band-stand of simple design may be procured for \$20,000; a flag staff with inscribed base for \$3,000; a monument consisting of column and base with simple sculptural adornment—such, for example, as the very admirable soldiers and sailors’ monument at Whitinsville, Mass., for about \$25,000.

On the opposite page sketches are given of a number of types of war memorials of which the cost is estimated as follows:

Types “A” and “B” are thin steles, “A” having a suggestion of sculpture in relief above the inscription. The back of the stone can be used for the Honor Roll. They will cost about \$5,000.

The pedestal of type “C” could bear the names of the soldiers on the sides and rear, and the dedicatory inscription could be placed on the front. This could be executed for about \$1,000.

Type “D” is a rough indication of a flag staff springing from a circular bronze base resting on a stone platform, and will cost, with a flag pole 55 feet high, about \$4,000.

One form of an inexpensive memorial would be a bronze tablet placed in some conspicuous and monumental position.

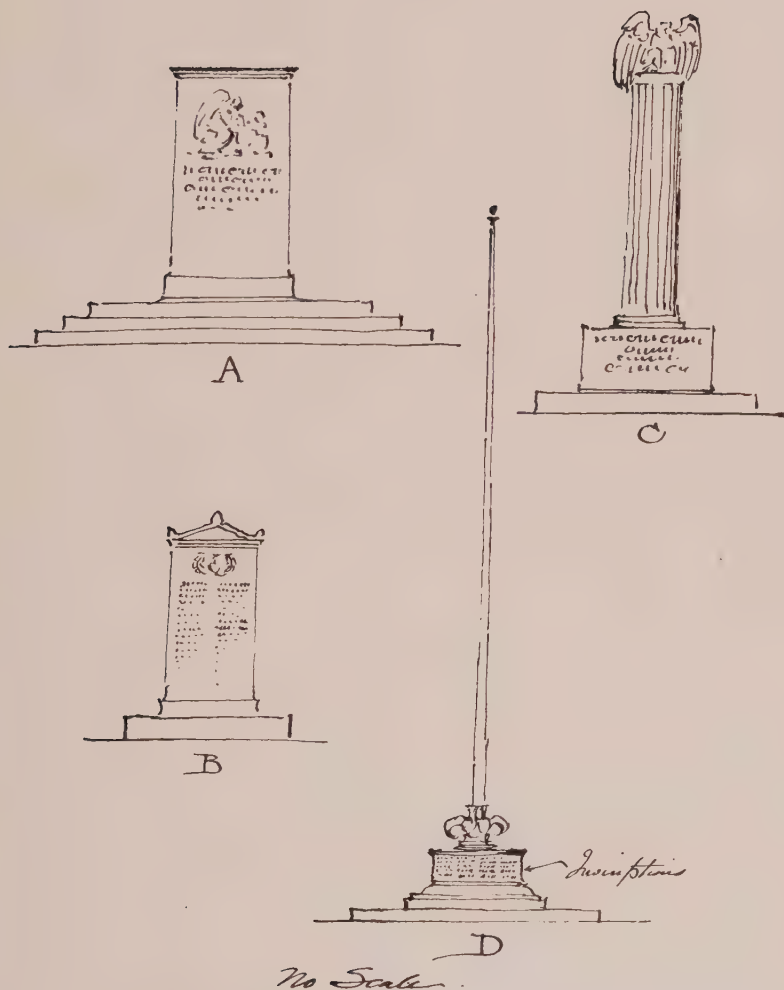
Whatever the form and however inexpensive the memorial is, it should be placed in a monumental site, and if possible planting should form an integral part of design.

Perhaps the least costly and one of the most popular memorials is the living tree which may cost only a few dollars and serve as a living memorial for many years. In the early history of this country many trees were planted to commemorate events of importance in the lives of our great leaders and the life of the nation. There is a joyousness about such a memorial which is very appealing. In all parts of the country this practice is finding favor with the result that during the past summer thousands of such trees have been set out.

Mrs. Herbert Adams in an article in Scribner’s magazine (*The Field of Art*) some months ago made an appeal for cheerful memorials, calling attention to the gladness with which our young men went to fight and the blitheness with which they bore all hardships. It was, the sculptor (R. Tait MacKenzie) says to commemorate the “eternal cheerfulness of the Tommy” that he modeled the charming figure of the young soldier which is reproduced on the cover of this issue of THE AMERICAN MAGAZINE OF ART.

A worthy memorial need not be costly, nor need it be of any one kind; some of the best are most simple.





#### SKETCHES OF FOUR DIFFERENT KINDS OF MEMORIALS

Costing from \$1,000 to \$5,000 approximately; purposed not as designs to be executed but to show what can be done for such expenditure



THE WASHINGTON MEMORIAL CHAPEL

ZANTZINGER, BORIE AND MEDARY, ARCHITECTS

## THE WASHINGTON MEMORIAL CHAPEL AT VALLEY FORGE

**T**HE Washington Memorial Chapel at Valley Forge, Pennsylvania, (Zantzinger Borie and Medary, architects), is intended to be a collection of individual memorials, almost every part of which commemorates some individual or event connected with the Revolutionary period.

The complete group will consist of a cloister, chapel and building containing rooms in which patriotic societies may meet, a library of the documents relating to the Revolutionary period and a tower overlooking the encampment. Only the chapel and a portion of the cloisters have been started.

The cloister is divided into thirteen bays, each one of which represents the officers and men from one of the thirteen original states. Ten are now in place; Rhode Island, Georgia and North Carolina being the only ones not yet represented. An out-door pulpit overlooking a bit of woodland where large gatherings have been held is included in the design of the cloister.

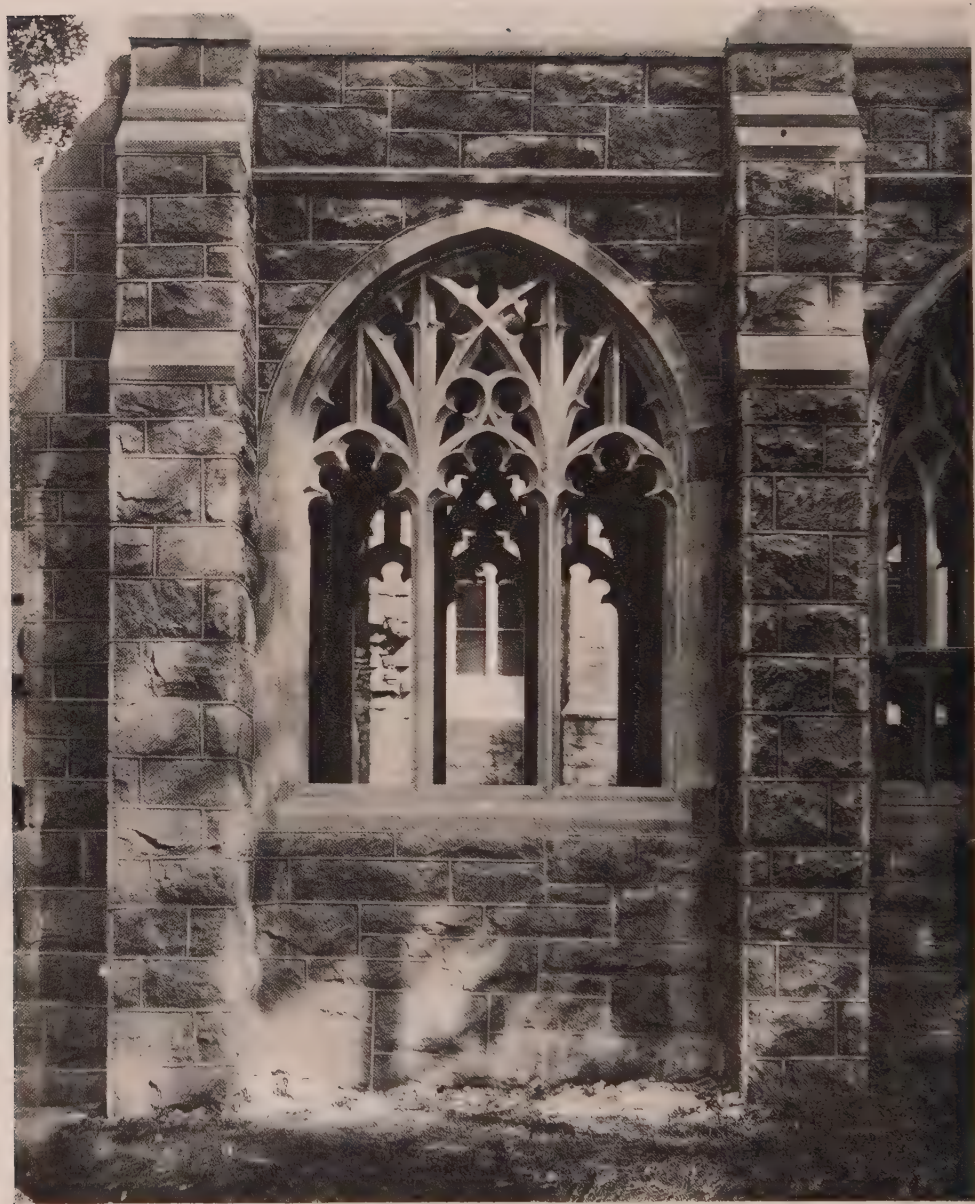
The interior of the chapel is approaching completion though a number of details still remain unfinished. The ceiling is divided into forty-eight panels dedicated to the forty-eight states of the Union and symbolizes the achievement of the completed national group which began with the thirteen Colonies. The glass windows tell the story of the discovery, settlement and development of the nation in a progression leading up to the West window, which will represent the life of George Washington, told in thirty-six small medallions. These windows commemorate leaders of the various aspects of the Revolutionary struggle; such names as Thomas Jefferson, Robert Morris, John Paul Jones, etc. They are the work of Nicola D'Ascenzo.

The choir stalls are carved wood. The figures in the niches at the top of the choir stalls, represent the uniform of the Continental command associated with each particular stall, and above each stall will hang a facsimile of the colors carried by the





INTERIOR, WASHINGTON MEMORIAL CHAPEL, VALLEY FORGE, PENNSYLVANIA  
ZANTZINGER, BORIE AND MEDARY, ARCHITECTS



ONE OF THE THIRTEEN BAYS INTO WHICH THE CLOISTER IS DIVIDED

troops in the Revolution. The complete series will represent sixteen flags, including two of the French regiments which served in this country.

The work has been under way for the past sixteen years and illustrates by that fact, that such a memorial can be a con-

tinuing source of interest to which many memorials of varying cost but identified with one related subject, may continue over a long period of years, keeping the work as a continuously living thing.

It is hoped that the chapel will eventually contain a full set of service books made and





INTERIOR OF THE CLOISTER LOOKING TOWARD MEMORIAL DOORWAY

illuminated as memorials and that all of its decorations shall carry the mediaeval art chosen for its design, to its highest expression.

The conception of a memorial which should take the form of a miniature Westminster Abbey, was the thought of the

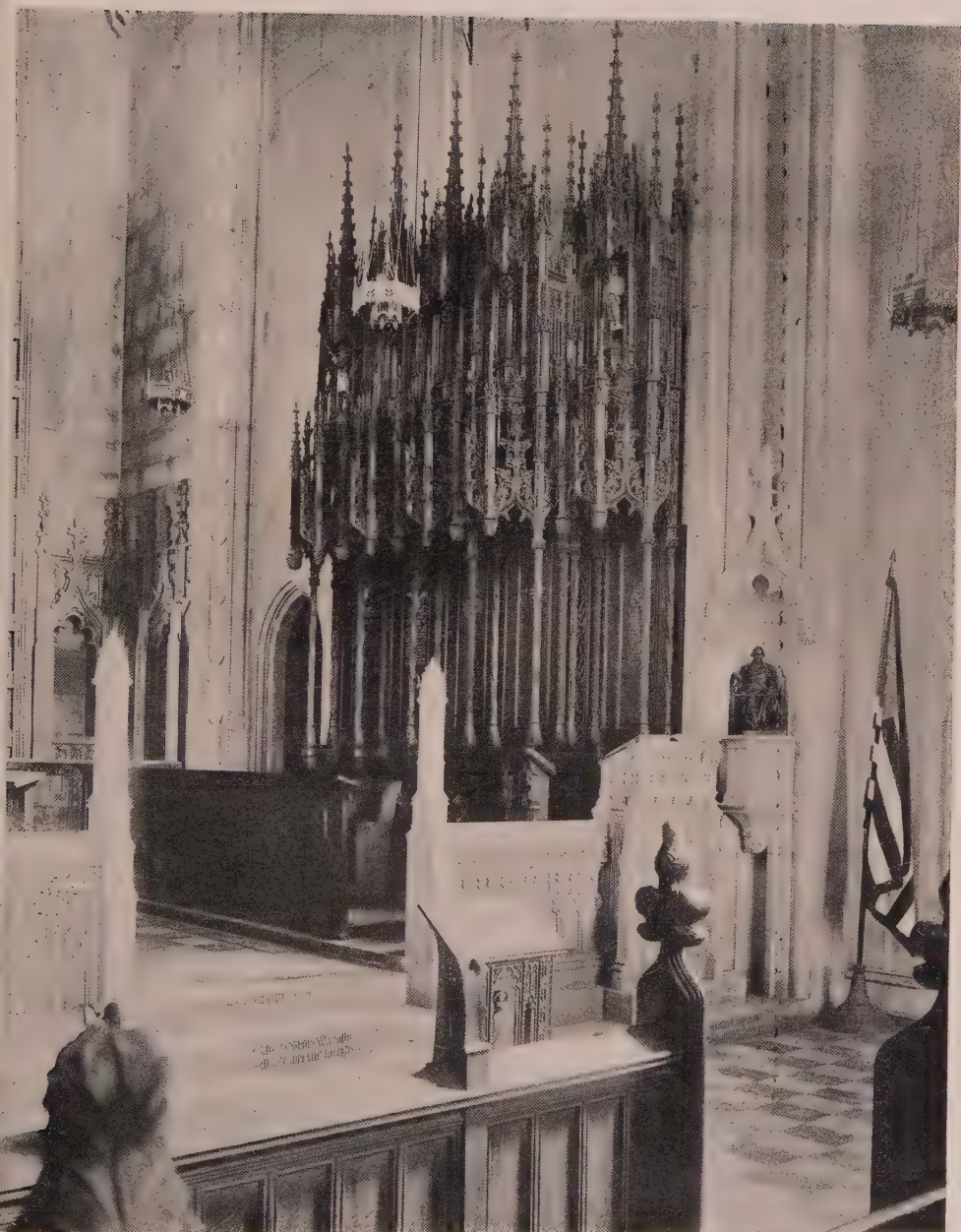
Reverend W. Herbert Burk who had devoted a number of years to the study of Valley Forge and the life of Washington. The development of the work is largely due to the enthusiastic support of Doctor and Mrs. C. C. Harrison, who have secured the memorials.



A CORNER OF THE INTERIOR

Showing windows, designed and executed by Nicola d'Ascenzo,  
the medallions of which each illustrate an event in Revolutionary history





#### INTERIOR OF THE CHAPEL

Showing some of the finished choir stalls, beautifully carved.  
The figures in the niches represent Continental Officers in Uniform

# THE AMERICAN MAGAZINE OF ART

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### "LEST WE FORGET"

A soldier in one of the debarkation hospitals is reported to have said almost petulantly to a professional entertainer: "You fellows seem to think that we want to forget; we don't—we want to remember."

To the men "over there" there was something glorious in service and despite the unspeakable horrors, the interminable discomforts, the ghastly dangers with which they were beset life was more worth while to many than it ever had been before or perhaps ever may be again. It is this glory which they and we want to remember and it is the haunting fear "lest we forget" that is urging us today from end to end of this great land to erect war memorials.

No doubt it would be wise to make haste slowly, to advise deliberation, but strong in the hearts of those who sent their nearest and dearest, who sharing in the sacrifice felt the exultation, is the desire for immediate expression of the spirit which gave all and in so giving temporarily uplifted the whole nation.

An officer in the Canadian army writing his parents from the front in France said,

"The world which sits behind the lines will never know what this other world has endured for its safety, for no man of this other world will ever have the vocabulary in which to tell."\* And it is very true. What can those who have never seen a modern battlefield know of its fearfulness—nor those who did not serve of the suffering of those who did? How can we repay? How can we make sure that those of future generations will know that the men of our generation rose to so great a height of courage and manliness and complete self-surrender? Can we trust history alone to hand down the message, or the modern troubadors, the poets, the writers? No, we must, as Senator Root pointed out in his address at the Convention of the American Federation of Arts, make resort to art which alone is capable of giving the highest and most profound emotions adequate expression. It is the largest task as well as the biggest opportunity that has come to artists for a very long time—and it is our conviction that they too will rise to the occasion. Some one has truly said, "War does not create courage, it finds it in the soul of a man." Likewise art merely waits to be called.

Because this is a matter of such vital importance, such universal concern, we are devoting a large part of this number of our magazine to the publication of five of the papers or addresses presented at the Convention of the American Federation of Arts, in the Metropolitan Museum of Art, New York, last May, on the day set aside for the consideration of War Memorials. From all parts of the country letters have come and are still coming from persons desiring to erect war memorials, asking help and advice. The purpose of the American Federation of Arts is as far as possible through its General Committee on War Memorials and the cooperation of a special national committee of professional advisers, to help those who wish such aid in order that we shall not forget and that the memorials erected may fittingly commemorate the great deeds and high purposes of those who served and those who gave so nobly to the cause of liberty, humanity and justice.

\*"Carry On" by Coningsby Dawson, letters from the front to his family, in this country.

## ILLUMINATED HONOR ROLLS

INSTEAD of bronze or stone tablets Illuminated Honor Rolls have been suggested as memorials and are being used in England and to some extent in this country. The value of such a piece of work would vary greatly according to the character of the design, decorative quality, and amount of work entailed. Employing the most experienced illuminators the cost, on vellum, would be from three to five hundred dollars according to the length of the list of names, the size and elaboration of the design.

Another form of illuminated memorial might be painted in tempera and gold on a wood panel and framed with folding doors as a triptych, similar to the precious little shrines made by Fra Angelico and early Venetian painters. Such a memorial could also vary in size from one no larger than the vellum page to several feet in dimensions. The cost would vary from one to ten thousand dollars. In the larger composition the list of names would be probably a small part of the design, a symbolic panel occupying the main portion as in old altar pieces. Such a memorial could be placed on the wall of a chapel or church, a library or hall, or even used as an individual memorial in a private house.

One of the difficulties in securing an appropriate memorial is undoubtedly the danger of suggesting a tomb stone—the mortuary tablet—or as Mrs. Adams has said the directory on the wall of an office building. It is by color that escape may be found from the pallor and negation of the thought of Death into the glorious realization of Life and Victory.

Every English Church and college chapel has an Honor Roll in the vestibule. Often these rolls are a parchment appropriately and even beautifully illuminated. Eventually the rolls may be replaced by tablets. For the time being they represent the commemoration of the service of the men and women who have carried out in life and death the principles for which the institution stands. We may well use such scrolls.

The illuminated scroll has come down to us from ages long past; it is an honorable form, with standards of workmanship and taste. Avoid commercial-college script, and flourishes of all kinds. Study simplic-

ity, dignity and appropriateness combined with beauty.

## THE MEMORIAL TABLET

Consult an architect or a sculptor. Have a design made to fit the location selected for the tablet. If an interior location in a public building, church, chapel, school, be selected the design should correspond with the architecture. If the location be exterior, the landscape surroundings should be considered.

The wording of the inscription should be monumental—a noble sentiment expressed in the fewest, simplest, most direct words. Avoid anything like bombast; study restraint.

Treat the individual letters as constituent parts of a work of art. The letters of the alphabet can be beautifully designed; usually they are not because thought is not given to them. The Roman forms of letters are the finest. Avoid fancy letters and any eccentricity in spelling. Try to realize how the tablet will look to the third or fourth generation, and act soberly and reverently.

Be willing to pay a fair price for the work. Remember that the memorial quality is represented by fineness in every particular. Be simple and be thorough.

## THE AMERICAN FIELD OF HONOR

An Association styled "The American Field of Honor" has been formed, the purpose, of which is to cooperate with the Government in the selection and beautifying of a suitable and impressive estate in France for the creation of the American Field of Honor and its preservation as the final resting place of those who made the supreme sacrifice in the cause of freedom and humanity, and to erect thereon such a building as shall serve, in the greatness of its intent and design, as a unified and single monument to the whole nation and as a perpetual bond of union between America and the nations with whom we have been associated in the world's war. Among the incorporators are William E. Bailey, Wilson Eyre, William Howard Taft, Jacob H. Schiff, Owen Wister, Violet Oakley and Mrs. Finley J. Shepard.



## NOTES

TRAVELING  
EXHIBITIONS

Forty-one exhibitions of varied character were listed in a circular announcement gotten out by the Federation in June. Since then several additional exhibitions have been brought to attention and will be circulated either by the Federation or through its cooperation. These include an exhibition being assembled by the Alumni Association of the American Academy of Rome which will be set forth in New York in November and later sent out on circuit; an exhibition of architectural designs and renderings of country, suburban and city houses by Wilson Eyre, together with a group of pictorial sketches by the same architect, which has already been shown in some of the leading University galleries and at a number of the Art Museums; an exhibition of mural decorative studies and paintings by Allen T. True of Silt, Colorado. These sketches are for the most part of completed works and are in themselves quite finished, thus conveying both in color and composition a fair idea of the artist's intent—the subjects are almost all purely American. This exhibition will be ready by September 1st. Also an exhibition of paintings by a group of New England painters—Lucy Conant, Laura Combs Hills, Margaret Patterson, Jane Peterson (not a New Englander) Elizabeth Wentworth Roberts, Mary Bradish Titcomb, Mrs. Philip Hale and Miss Felecia Howell (specially invited). This group, with the exception of the two last, held an exhibition of 70 paintings in the Worcester and other museums last season. The exhibition will open in the Doll and Richards gallery in Boston in October.

The Association of Museum Directors has listed for the benefit of its members 60 exhibitions (not including those announced by the American Federation of Arts) which it is understood are to be circulated during the coming season. The Association collects information and assists in circuiting but does not assume either management nor other responsibility for these exhibitions. Among those announced as available are numerous one-man shows; most suitable among these are the following.—Sculpture (statuettes, medals and plaquettes) by

Victor D. Brenner, Shipbuilding paintings by John C. Johanson; paintings by Jonas Lie, by Robert Henri, by Charles Hopkinson, by William Ritschel; drawings by Rockwell Kent, groups, self constituted, one consisting of paintings and sculpture by Blumenshein, Higgins, Ufer and Proctor, another of war paintings and etchings by Wolf, Poor and Hornby, a third of paintings by George Elmer Browne, Sargent, Bohm, Barlow and others. Beside which an exhibition of stage settings is noted. For further particulars application should be made either to Mr. George W. Eggers, president of the Association, care of the Art Institute of Chicago, or to the secretary of the American Federation of Arts.

In addition to all these several traveling exhibitions are being sent out in the great southwest and middle west by Mr. Carl J. Smalley of McPherson, Kansas, and Estes Park, Colorado. These embrace paintings and prints by Birger Sandzen, Henry Varnum Poor, B. J. O. Nordfelt, Albert Bryan Olson and other artists of the middle and far west as well as wood block prints, etchings etc., by George E. Burr, Hurley and others.

ART IN  
CHICAGO

Andrew O'Connor, the sculptor of the Lincoln at the State Capitol at Springfield, Ill., has executed a bronze group dedicated to the Boy Scouts of America, in memory of the late Theodore Roosevelt, unveiled July 4th at the Glen View Golf Course near Chicago, Ill. The design is so unconventional, setting at naught sculptural traditions, that it is likely to provoke comment among Mr. O'Connor's brother artists. It can be described as illustrative of boy life, a picture in bronze. The group was modelled from the four sons and pet Boston Bull terrier of the O'Connor family. Three boys, one in Boy Scout uniform, stand together, the dog crouched at the left, at the right the smallest boy stands quite apart. There is no unity or apparent symbolic construction to the group, no profile effect, nor is it related to the rectangular pool at the base of the sculpture, from the farther end of which rises a conventional basin with a fountain for birds. From the point of view of the men on the

golf course and the caddies that rest under the elms near by, the sculptured sons of Mr. O'Connor may be interesting and appropriate to the cause of Boy Scouts in America and to the memory of Roosevelt the champion of boy sports. The art critics express the opinion that it is a daring venture along modern lines to cast aside the precedents of the art of sculptured monuments.

The Chicago Woman's Club has dedicated a bronze tablet to commemorate the hospitality of the Chicago Public Library to the Free Canteen maintained by the women in its corridors during the period of the war. John Paulding, a Chicago sculptor, designed the tablet which is affixed to the wall of the Public Library Building. Above the rectangular surface on which appears the inscription is a design in low relief, picturing the figures of soldier, sailor and marine led by an airplane toward the east veiled in clouds and smoke of battle. At the left and the back of the advancing host, appears indistinctly the figure of Liberty of New York Harbor. This relief is unconventional in its outline surmounting the tablet. The Free Canteen in the Public Library maintained by the Chicago Woman's Club gave refreshment to 120,000 soldiers, sailors and marines in one year.

Nicholas Paul Quirk, a young wood engraver of Chicago, a disciple of Timothy Cole, engraved a portrait of President Wilson from a painting at the White House. A proof of the engraving was sent to the "Chow-Qwo-Quai" (Sculptors' Engravers' Society) Tokyo, Japan, thirty-second semi-annual exhibition at Ueno Park, at the Imperial Art Institute of Japan, where it received an award of the first class. The diploma bears the autographs of the President of the Society, Viscount Kiego Miyoura, ex-imperial minister of justice, Baron Marimasa Takei and the names of members of the committee on awards.

#### AN ART GALLERY ON A PIER

At the Municipal Pier is the most popular Chicago picture gallery of the summer months. Tens of thousands of men, women and children visit it daily. It never lacks visitors and every little while a public spirited artist leads a delighted crowd on a per-



BASE OF FLAG-STAFF  
IN WASHINGTON PARK, CHICAGO

Pole 90' high surmounted by a bronze eagle. Cost when erected some years ago less than \$1,000.

D. H. BURNHAM CO., ARCHITECTS, DESIGNERS

ambulating lecture tour. Free from academic traditions he is at liberty to talk familiarly to his listeners who carry away with them many facts untold to the discreet classes of the Art Institute docents. Ever after, these seekers for the mysteries of art can tell tales of Pauline Palmer meeting the Duke of Abruzzi, of Oliver Dennett Grover, the master of an Italian Palace near Florence, of Adam Emory Albright himself a grown-up boy, painting "Country Children," of Carl Krafft in the Ozarks, and Frank V. Dudley "the Painter and Apostle of Conservation in the Dunes" who has a wee hut of his own down close to the lake in the Michigan sand hills and so on many another tale of Chicago artists.

Owing to the generous cooperation of the Commission for the encouragement of Local Art and the Municipal Art League about sixty paintings and several pieces of



YOUNG AMERICA REDEDICATING HIMSELF TO HIS COUNTRY'S SERVICE  
SKETCH MODEL BY CYRUS DALLIN, SCULPTOR

sculpture are taken to the art gallery of the Municipal Pier for the summer exhibition. The new works purchased during the winter add to those of the previous season and as every picture lover knows, rehanging frequently puts a painting into a more happy situation. Hence the old friends appear as new acquaintances.

L. McC.

THE  
PETERBOROUGH  
COLONY

The work of the MacDowell Association at Peterborough, N. H., goes on despite interruptions and the discouragements which the war leaves in its wake. Ten years ago the Association started with \$28,000, the old Memorial Fund. The most of this had to go for added land, principally as a protection against the outside world, the remainder for practical equipment, water, etc. This sum has now been replaced and become the nucleus of an endowment fund. In addition to this there is now equipment in land and buildings, studios, etc., worth

one hundred and fifty thousand dollars. The great need at present is for increased sleeping quarters. Twenty is the utmost that can now be accommodated. The building given by Mrs. Alexander as a memorial to her husband, John W. Alexander, is now nearing completion and is so designed that it may be used not only as a studio but as a gallery for small exhibitions. This will in fact be its chief use. A much broader policy is being planned for the work of the Association in the future which contemplates not only arrangements for summer exhibitions but the establishment of a fund which will enable the Association to extend to those who will specially benefit therefrom periods of uninterrupted opportunity for work, such as scholarships supply, and to assist in publishing the finest in literature and music, thus giving those in these fields who have not yet "arrived" an audience as the gallery will give the painters and sculptors. During the coming season a drive will be made for the much



needed \$250,000 for endowment. This amount should put the Association on a permanent basis and insure the continuance of the work which is wonderfully beneficent and extremely well organized.

ELEVENTH  
BIENNIAL  
N. F. M. C.

The Eleventh Biennial convention of the National Federation of Musical Clubs was held at Peterborough, N. H., June 26th to July 5th. Most of the meetings were held at Town House, and many prominent musicians and composers were present to give of their enthusiasm and their art. The Peterborough Pageant had two presentations in a choice bit of woodland known as the Pageant Stage. This pageant was originally written, arranged, and produced in 1910 by Prof. George P. Baker, of Harvard University. Credit for lyrics and music of the later pageant is due to Hermann Hagedorn and Chalmers Clifton, respectively. As a memorial of their visit the Federation presented the MacDowell Memorial Association with money to build circular stone seats to replace the wooden ones heretofore used.

Community singing was a feature of the biennial, and was one of the subjects presented during the meetings. The interesting Sunday was called "American Music Sunday," and special services were held in all Peterborough churches, with music by visiting soloists.

Awards for the sixth biennial prize competition were as follows: Class I, String Quartette, \$300, Henry Holden Huss, New York City; Class II, Organ Solo, First Prize, \$150, (offered by the Musicians Club of Women, formerly the Amateur Musical Club of Chicago, as a memorial to Mrs. W. H. Blatchford, a former president of the National Federation of Musical Clubs) Van Deuman, Thompson, of the De Pauw University School of Music, Greencastle, Ind.; Class III, Organ Solo, Second Prize, \$100 (given by the St. Cecilia Club as a memorial to Mrs. Edwin F. Uhl, first president of the Federation) Mr. Joseph J. McGrath, Syracuse, N. Y.; Class IV, Cello Solo, \$100 (given by the St. Cecilia Club as a memorial to Mrs. C. B. Kelsey, a former president), Miss Helen Crane, Catsdale, N. Y.

EXHIBITIONS  
IN  
MINNEAPOLIS

A number of interesting exhibitions have been on view during the spring and summer at the Minneapolis Institute of Arts. One of these included twenty-eight paintings by the French artist, Henry Caro-Delvaile, and seventy pieces of sculpture, principally portrait-reliefs, by Theodore Spicer-Simson.

Caro-Delvaile is one of the most brilliant of the younger French painters, and this group of works showed the characteristic differences between traditional American painting and French. The paintings were essential beautiful patterns of line and color, the color being no mere transcription of that seen in nature, but a brilliant fantasy of sensitively related hues, diaphanous spring-time violet and green seen through a curtain of mist, against which the accents of strong red, yellow, green or black gleamed with peculiar effectiveness.

A great variety of living personalities were exhibited in the medals of the eminent portraitist, Spicer-Simson, whose work shows a keen perception of character and a sure and delicate hand, combined with a wide knowledge of technical means of expression and an unflinching sense of beautiful design.

An especially interesting exhibit was that of the Fletcher Collection of military medals and insignia, much of the modern insignia being worn by the soldiers returned from Europe. The forms of the Cross of the Legion of Honor showed the changes from the time of Napoleon down to our own day, and both the French and Italian medals are an interpretation of the vicissitudes of these nations during the past century. The famous orders of Knighthood of Great Britain, Russia, and France were represented, as well as medals from Greece, China, Japan and the United States.

The Minneapolis Ceramic Club Exhibit, opened on May 10th, showed the interesting work of its members in painting on porcelain.

A Summer Exhibition of Antique and Modern Furniture opened on July 1st, and included early English and American furniture loaned by residents of Minneapolis and a group of excellent commercial furniture manufactured in America. In

this exhibit is shown the historic development of the art of cabinet-making from the XVII Century to our own times.

UNIVERSITY  
OF VIRGINIA  
SCHOOL OF  
ART AND  
ARCHITECTURE

The establishment of such institutions as the American Federation of Arts, the American Academy at Rome, and the American Academy of Arts and Letters, to foster and safeguard sound principles of art based primarily on the classic forms, is really the fruition after a hundred years of effort, of the ideals of Jefferson and the founders of the republic, which had tended to lapse during the materialism and chaos of the middle of the century. These men themselves had worked for the foundation of similar institutions, among the most venerable being the Pennsylvania Academy of Fine Arts, and the University of Virginia, which, at a time when all existing American colleges had still the old rigid curriculum, was founded with a department of fine arts—including architecture, gardening, painting, sculpture and music—as the first of its professional schools. This school has now been revived through the gift to the University by an alumnus, Mr. Paul G. McIntire of New York, of \$155,000 to re-establish instruction in these subjects. It will have the unrivalled background of the old buildings by Jefferson, the new ones by Stanford White and others, the sculptures by Bitter, Borglum, Aitken, and so on—perhaps the finest artistic ensemble in America. Professor Fiske Kimball, known especially for his studies of early American art, has been called from the University of Michigan to take charge of the instruction in art and architecture, which begins this fall.

NOTABLE GIFT  
TO DETROIT  
MUSEUM

Through the gift of George G. Booth of what was formerly known as the Booth Loan Collection, the Detroit Museum of Art is now in possession of one of the best collections of modern bronzes in the country. In the collection are 26 bronzes and one marble, the latter being the "Polar Bear" of F. G. R. Roth. Some of the more notable bronzes are "The End of the Trail," by James Earl Frazer, which is considered one of the most

powerful works of American sculpture dealing with the life of the Indian, the original in life size having been awarded a gold medal at the Panama-Pacific Exposition in 1915; the "Nero" of Gutzon Borglum; "Italian Peasant Head," by Gertrude Whitney; "Bacchus and Faun," by Chester Beach; "Russian Dancers," by Malvina Hoffman; "Genius of Immortality," by Isador Konti, and three pieces by Paul Manship: "The Lyric Muse," "Playfulness," and "The Little Brother."

Civic art centers are slowly yielding in the recognition of craftsmanship, examples of which are being displayed more and more in art museums in connection with the more traditional objects of art. Part of the Booth collection is an exhibit of wrought iron work, showing the extent to which this metal may be carried in decorative patterns. One of the important pieces is a 10- by 12-foot ornamental iron screen, its great size lacking the element of massiveness because of the extreme delicacy of the design. This screen was designed by Thomas Hastings and executed by German and Hungarian ironworkers under the direction of Edward F. Caldwell.

There are also examples of the silversmith's art, one of which is a hand-wrought silver and enamel tea caddy by Douglas Donaldson, and of pottery which shows the height reached by ceramic workers of the present day.

INDUSTRIAL  
ART IN  
DETROIT

Courses in industrial and applied art to be given at Cass Technical High School in Detroit this fall have been sanctioned by the Board of Education and approved by the new, non-official Detroit Art Commission. There will be classes in the history of art, and lectures and research work at the Detroit Museum of Art, which will both contribute to the general culture of the pupil and provide a foundation for the training in applied art, the work differing according to the occupation for which the pupil is fitting himself.

Tentative courses, outlined by E. G. Allen, head of the mechanical department will include advertising design, interior decoration, industrial arts design, crafts design, and costume design. It is expected



that it will take two years to develop completely the new scheme. The courses will provide opportunities which have been lacking since the suspension of the old Detroit School of Design. The work is being undertaken with the desire to make it as thoroughly practical as possible, there having been some objections to the old school on the ground that it gave the students too much theory and not enough practical training.

#### CHILDREN AND ART

An important factor in the success of the Saturday and Sunday Story-Hours given by Miss Chandler at the Metropolitan Museum of Art the past two seasons has been a group of volunteer monitors, boys and girls from four to sixteen, who have performed various duties connected with publicity, hospitality, and order. Known as pages, squires, and knights, they form a feudal order of the Museum that is second to no older or more distinguished body in loyalty or enthusiasm, or in familiarity with the Museum collections within the limitations of their years.

On the afternoon of June 10th, this little group presented one of the stories—A Chinese Rip Van Winkle—in dramatic form, and several tableaux of picture people in the Museum galleries, to an audience consisting of the parents of the children, some members of the staff, and the President of the Museum and Mrs. de Forest. Delightful both in its spontaneity and in the seriousness with which the small players performed their several parts, the entertainment was also a revelation of the extent to which the Museum is becoming to them a real possession.

#### THE CLEVELAND MUSEUM OF ART

The Educational Department of The Cleveland Museum of Art has recently added to its staff Louise M. Dunn, who will have charge of the work with the children. Mrs. Dunn comes to this new field with wide experience gained in the Children's Department of the Cleveland Public Library and while in charge of the club work there. Miss Underhill will devote her entire time to the work with adults; and Ruth Field Ruggles will have charge of

extension exhibits in the Branch Libraries of the city. This adjustment in personnel will broaden the efficacy of the educational work of the Museum, which has already proved itself a potent influence in the community.

In October the Museum will open an exhibit of oils, water colors and etchings by Henry G. Keller, a Cleveland artist and instructor at The Cleveland School of Art. In connection with the first annual Exhibition of Work by Cleveland Artists and Craftsmen held at the Museum last May the out-of-town Jury requested that Mr. Keller be awarded a special prize of \$250 for *Maintained Excellence* in several classes of work. They also awarded him a special copy in silver of the Penton Medal for Excellence normally struck in bronze. At the close of this initial exhibition in Cleveland the collection will go on circuit to other museums.

#### ART IN WORCESTER

Many important additions to the collections in the Worcester Art Museum were made during the past year, among which were a landscape by Thomas Gainsborough, a picture of "Mother and Child," by Sir Joshua Reynolds, and an Italian painting by Bernadino da Conti. Another valuable acquisition was the "Figure of a Saint" in terra cotta, thought to be that of St. Paul, and other interesting additions including a collection of Italian terra cottas of the 15th and 16th centuries.

A collection of British war pictures, consisting of 241 representations in connection with the war by distinguished artists of Great Britain, has been placed in charge of this Museum for exhibition in this country, arrangements having already been made for exhibitions in nine of the principal Museums. The people of Worcester will have the opportunity of seeing them next December.

The principal innovation of the year has been the work of Miss Simons, who has devoted her services to the instruction of large classes of children in color and design, which, added to her previous courses in line and form, have opened their minds to new visions and inspired them with a new interest that will be of benefit in years to come.



LONDON  
NOTES

July saw the sale, at Messrs. Christie Manson's salerooms, of the Duke of Devonshire's famous portrait by Sir Joshua Reynolds of Mrs. Siddons as "The Tragic Muse," as well as some fine Dutch paintings, notably by Teniers, Ruysdael and Jan Steen—and English work of the Eighteenth Century, including Ward and Downman. The sale rooms were crowded on the two days preceding the sale with almost everyone in London who follows art matters; and when I entered the room I had just had the opinion in succession of three very good judges of art, that this Reynolds portrait was overrated, in very bad condition, not—said the last—a picture he would want to live with.

The moment I stood before the picture itself all these bad impressions had vanished, like smoke into the air. The Siddons portrait is an inspired and glorious creation, absolutely spontaneous in its impression, so that before it we can understand the great tragedienne entering the no less great painter's studio, where, in her own words: "He took me by the hand, saying, 'Ascend your undisputed throne, and graciously bestow on me some idea of the Tragic Muse.' I walked up the steps, and instantly seated myself in the attitude in which the Tragic Muse now appears." The portrait was first exhibited at the Royal Academy of 1784, under the title, "Portrait of Mrs. Siddons"; it was purchased from the artist for 800 guineas by M. de Calonne, who was then, under the ill-fated Louis XVI, trying to set in order the finances of France, and stem the tide of Revolution. His efforts were doomed to failure, and he fled to London in 1787; eight years later his collection was sold, and the portrait came to Earl Grosvenor, in 1823, for £1,837, 10s.

What her dramatic genius must have been we know from contemporaries; and we may recognize here what a superb creature she must physically have been. Her head is turned, as if listening to the promptings of some distant voice, her upraised hand seems to beg silence, her rich luxuriant hair, taken back from the forehead, falls in long plaits over each shoulder. And the dominant note of the color is golden brown—sunny gold in the flesh tints, rich russet in the

drapery. Of course the portrait is in bad condition, so much so, in fact, that the attendant figures, beside the throne, of "Crime" and "Remorse" can be scarcely discerned; but that does not count in a creation like this, and the public certainly did not seem to think so when the bidding, after an anxious pause at 12,000 guineas, raced away again—a duel between Mr. Colin Agnew and Mr. Stevenson Scott—and ran up in quick jerks of 500 guineas, till at 34,500 guineas Mr. Fox came in, and fought up to his last offer of 50,000 guineas, the picture at a last advance of another 2,000 being held by "Mr. Marshall," which we may take as a "nom de vente" for the reserve. In going round on the day previous I had picked out a brilliant Jan Steen, the Dutch Master's subject being here, "The Spendthrift," a convivial young gentleman of the period who is being helped through his fortune by wine and woman's wiles; and I had something of the sensation of the sportsman who has "spotted a winner," without, however, having "backed his fancy," when this ran up to 16,200 guineas, a record price even for this fine painter of "genre," the highest hitherto being 3,250 guineas for his "Sick Lady."

The Leicester Galleries' exhibitions are always well selected and organized, but rarely have they excelled in variety and attraction their present triple show. The lithographs of Thomas Shotter Boys (his dates are 1803-74) depicting "London in the Forties," are not absolutely fresh to the London public, for a selection of them appeared last winter in the Guildhall; but they possess great interest, and give us an idea of our London when Nash's architecture was still intact, when the London 'bus was in its infancy, when the streets—not filled to overflowing as at present, and able to be crossed at leisure without deadly peril—were used by crinolined ladies, and dandies who preserved the tradition of the "beaux."

One of the successes of the present Royal Academy was the remarkable "Pulvis et Umbra" of Mr. Walter Bayes; and here in the second room are some fifty paintings by this artist, whose work, entirely individual in technique and in feeling, broadly handled and rich in color—examples are his "Pool



of the Nymphs," "Autumn," decoratively felt, "Planes Flying Low," cubistically treated, and "Sun Piercing Mist"—reveal, to my judgment, a new personality in art, and one who will make his impression both here, and perhaps across the water.

Lastly—and this is the charm of variety to which I alluded—a small but choice little selection of "Ancient Art of the East," beginning with Cyprus and, of course, Egypt, which is really behind everything, then India, in those wonderfully decorative female figures of Yakshis, richer, fuller, more sensuous in their form and conception than the beautiful reserve of the Greeks, then the pottery, unsurpassed in color of the Persians (a great jug, turquoise blue, of the century is an example), then the Chinese, even finer in design and almost as fine in color, and lastly Greece, with the divine in human form typified here in a most noble Alexandrine draped torso of Zeus.

Turning now to more modern manifestations of art we may note that the London Salon opened in July its eleventh annual exhibition at the Grafton Galleries. The "Allied Artists" here showed nearly five hundred works, as usual in many cases—Mr. Wilson's "Climax" was an example—very modernist in their aim: though T. A. Wills in his charming cloud effects and Fred Foottet's "Themes off Fulham" followed more accepted lines. Opened simultaneously was the War Memorials Exhibition at the Victoria and Albert Museum, which was the precursor of the exhibition of the same subject organized for the Royal Academy next autumn: of this, as well as of the interesting exhibition of the work of Miss Sylvia Gosse at the Goupil Gallery I hope to give some account later. S. B.

**NEW COURSE  
IN YALE  
ART SCHOOL**

The Yale Art School announces a new course in fine arts history and criticism leading to the degree of M.A. for undergraduate seniors and graduate school first year men. The course is offered in response to an increasing interest in this subject and a growing demand for higher instruction in art. It will develop as a historical and philosophical survey of art in its relation to human

affairs, with a consideration of the fine arts as a reflection of the life of the times throughout the principal historical periods. The purpose of the course is to give instruction to those who intend to specialize as critics, collectors, or art museum experts, as well as to those who desire a general knowledge of the subject. The normal period of resident study is two years. The work, however, is so coordinated with the work of Yale College and the School of the Fine Arts that the studies of the first year of this course may be anticipated by candidates for a bachelor's degree.

The departmental faculty will be composed of the following instructors and professors: Henry Davenport, instructor in the History of Art, acting chairman; B. A. D. G. F.: William Sergeant Kendall, M.A., N.A., professor of painting; Everett Victor Meeks, B.F.A., M.A., A.D.G.F., professor of architecture; Edwin Cassius Taylor, B.F.A., M.A., professor of drawing; Franklin Jaspar Walls, B.F.A., instructor in architecture. There will be special lecturers, whose names will be duly announced.

**EXHIBITION  
OF  
BATIK WORK**

A unique exhibition of Batik artwork, assembled by Miss M. E. Woodruff, a member of the National Arts Club of New York, was opened August 5th in the Bush Terminal Sales Building, New York, continuing for ten days.

On the opening evening Mme. Eva Gauthier, mezzo-soprano, gave an interpretation of Javanese folk songs in costumes of Royal Javanese Batik, and a Batik portrait of the singer by Miss Ethel Wallace was shown during the exhibition. The exhibition was under the direction of Mrs. Flora W. Hoffmann, and the list of exhibitors numbered more than thirty.

Batik is not, as many persons think, akin to ultra-modern art, but has an intensely practical application, and its products are used in the decoration of the clothes worn in Java, as well as in screens, hangings, and other decorative uses. At this exhibition scenes were reproduced showing Batiks contributing to household effects, and utensils used in the work were also displayed.



## ITEMS

An extraordinary opportunity is offered young sculptors by Prof. Frederic E. Triebel, himself a well known sculptor. Mr. Triebel has a place on the shore front of Long Island at College Point not far distant from New York; his studio covers a space of 60 by 70 feet the main studio being 40 by 30 and 30 feet high. His offer is to share his place and studios with a group of from 5 to 10 young artists who will share expense and who may wish to work together for mutual benefit. In other words to form a little working colony such as he one-time organized successfully in Florence, to give the students the benefit if desired of his experience by way of criticism, yet leave them free to direct their own efforts. It is his idea to have the group self organized and he thinks it desirable that it be composed of young men from different parts of the country who in New York would find inspiration in association and opportunity for study in the Museums, etc. There are living quarters as well as studio accommodations. The opportunity seems ideal.

The exhibition of paintings and sculpture by living American artists which was assembled at the invitation of the French Government by a committee of which Mr. William A. Coffin was chairman, to be shown in the Luxemburg Galleries in May, has been postponed until October. This postponement was decided upon in the interest of the exhibition by Mr. Coffin and Mr. Rosen in consultation with M. Benedite, M. Leon Dannat and others representing the French ministry of the Fine Arts, it being thought that the galleries would be in better condition by that time, the staff of assistants reorganized, and that a larger attendance would be insured. A proper representation of the American artists abroad also required more time. This portion of the exhibition is being assembled under the charge of Walter Gay, Alexander Harrison and H. O. Tanner.

At the Gallery on the Moors, East Gloucester, Massachusetts, an exhibition of paintings by Felicia Waldo Howell and Martha Walter was held from July 5th to

21st. This was followed July 24th to August 11th by a group exhibition of paintings by Childe Hassam, Jonas Lie, William J. Glackens, Hayley Lever, John Sloan, Louis Kronberg, Maurice B. Prendergast and Charles Hopkinson. On August 21st the Fourth Annual exhibition of paintings by artists of Gloucester and vicinity was opened. This exhibition continues until September 8th. Meanwhile the little Gallery on the Moors served as a Playhouse and in July and in August groups of plays were given therein on four successive evenings by community players among whom were numbered not merely summer people but Gloucester residents. The little Gallery has in fact become a center of art interests and activities, and its exhibitions and plays have been upheld to an admirable standard of merit.

The Royal Academy in London, one of the oldest and most dignified of the professional art organizations, has now as its President, Sir Aston Webb, the distinguished British architect to whom some years ago the American Institute of Architects awarded its Gold Medal of Honor. There was some talk of Sargent being elected to this position and some discussion of his eligibility, he being still a citizen of the United States though long resident in England. It is possible that Sargent did not desire the honor. He is not one who cares for ceremony or who finds public speaking easy. That an architect rather than a painter or sculptor should fill a position once held by Sir Joshua Reynolds and by Benjamin West is interesting, indicating either a lack of painters and sculptors in Great Britain today of sufficiently great distinction to merit such preeminence, or a recognition on the part of those in authority of the importance of the architectural profession and the close alliance of the arts. Sir Aston Webb has designed numerous public buildings for London and has shown himself both in talent and in public spirit distinctly an artist.

An exhibition of paintings by William H. Holmes, curator of the National Gallery of Art, will be held in the Corcoran Gallery, Washington, D. C., in September.